LAURENCE SCHWAB *and* FRANK MANDEL

PRESENT

THE NEW MOON

A MUSICAL ROMANCE OF THE SPANISH MAIN

MUSIC BY

SIGMUND ROMBERG

BOOK AND LYRICS BY

FRANK MANDEL

AND

OSCAR HAMMERSTEIN 2nd

MUSICAL NUMBERS STAGED BY

ROBERT CONNOLLY

HARMS, INC.

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VOCAL SCORES OF FAMOUS PRODUCTIONS

ADELE (R) ..... *Briguet-Phillip-Herve*
ALASKAN, THE (W) ..... *Girard-Blethen*
ALL OVER TOWN (H) ..... *Hein*
AMEER, THE (W) ..... *Herbert*
ANGEL FACE (H) ..... *Herbert*
ANYTHING GOES (H) ..... *Porter*
APPLE BLOSSOMS (H) ..... *Jacoby-Kreisler*
BABES IN TOYLAND (W) ..... *Herbert*
BABETTE (W) ..... *Herbert*
BARON TRENCK (R) ..... *Rubyn-Blossom*
BEAUTY SPOT (H) ..... *Weston-Barnes-Gifford-Hein*
BELLE OF BRITTANY (H) ..... *Talbot*
BELLE OF MAYFAIR (H) ..... *Stuart*
BELLE OF NEW YORK (H) ..... *Kerker*
BITTER SWEET (H) ..... *Coward*
BOW SING (W) ..... *Klein*
BRIGHT EYES (W) ..... *Hoschna*
BROKEN IDOL (R) ..... *Van Alstyne*
BURGOMASTER (W) ..... *Luders*
CALIFORNIA (R) ..... *Bowers*
CAMPUS (W) ..... *DeLeon*
CHAPERONS, THE (W) ..... *Witmark*
CHILDREN OF DREAMS (H) ..... *Romberg*
CHINA DOLL, THE (W) ..... *Smith-Aarons*
CHOCOLATE SOLDIER (W) ..... *Straus*
CYRANO DE BERGERAC (W) ..... *Herbert*
DESERT SONG (H) ..... *Romberg*
DOLLY VARDEN (W) ..... *Stange-Edwards*
DONNA JUANITA (H) ..... *Von Suppe*
DR. DE LUXE (W) ..... *Hoschna*
DUCHESS (W) ..... *Herbert*
EILEEN (W) ..... *Herbert*
ENCHANTRESS (W) ..... *Herbert*
EXPLORERS (W) ..... *Lewis*
FAIR CO-ED (W) ..... *Luders*
FANTANA (W) ..... *Hubbell*
FIDDLERS THREE (W) ..... *Johnstone*
FILIBUSTER (W) ..... *Loraine*
FLORODORA (H) ..... *Stuart*
FORBIDDEN LAND (W) ..... *Steely-Chapin*
FORTUNE TELLER (W) ..... *Herbert*
GAY MUSICIAN (W) ..... *Edwards*
GIRL AND THE GOVERNOR (W) ..... *Edwards*
GIRL AND THE KAISER (H) ..... *Jarno*
GIRL IN THE TRAIN (W) ..... *Fall*
GIRL OF MY DREAMS (W) ..... *Hoschna*
GOING UP (W) ..... *Hirsch*
GRAND MOGUL (W) ..... *Luders*
HALF MOON (H) ..... *Jacoby*
HEART BREAKERS (W) ..... *Edwards*
HER LITTLE HIGHNESS (R) ..... *DeKoven*
HER REGIMENT (H) ..... *Herbert*
HIS HONOR THE MAYOR (W) ..... *Edwards*
IN THE BARRACKS (R) ..... *Bowers*
IN THE PASHA'S GARDEN (H) ..... *Seymour*
IT HAPPENED IN NOORDLAND (W) ..... *Herbert*
JOLLY MUSKETEERS (W) ..... *Stange-Edwards*
KATY DID (W) ..... *Hoschna*
KING DODO (W) ..... *Luders*
LADY OF THE SLIPPER (W) ..... *Herbert*
LEONARDO (H) ..... *Thorne*
LITTLE BOY BLUE (R) ..... *Edwards-Madden*
LONELY ROMEO (R) ..... *Franklin-Bowers*
LOVE'S LOTTERY (W) ..... *Stange-Edwards*
LOVE WALTZ (W) ..... *Lasky-Berton*
MADAME SHERRY (W) ..... *Hoschna*
MAID AND THE MUMMY (W) ..... *Bowers*
MLLE. MODISTE (W) ..... *Herbert*
MLLE. NAPOLEON (W) ..... *Luders*
MAN FROM CHINA (W) ..... *Bratton*
MARCELLE (W) ..... *Luders*
MARY'S LAMB (W) ..... *Carle*
MAYOR OF TOKIO (W) ..... *Peters*
MELODY (H) ..... *Romberg*
MERRY MOUNT (H) ..... *Hanson*
MISS DOLLY DOLLARS (W) ..... *Herbert*
MOTOR GIRL (W) ..... *Edwards*
MR. PICKWICK (W) ..... *Klein*
MY HOME TOWN GIRL (W) ..... *Hirsch*
NAUGHTY MARIETTA (W) ..... *Herbert*
NEW MOON (H) ..... *Romberg*
NINA ROSA (H) ..... *Romberg*
NO, NO, NANETTE (H) ..... *Youmans*
OF THEE I SING (H) ..... *Gershwin*
OLD DUTCH (W) ..... *Herbert*
ONLY GIRL (W) ..... *Herbert*
ORANGE BLOSSOMS (W) ..... *Herbert*
PARSIFAL (H) ..... *Wagner*
PATRIOTS (W) ..... *Edwards*
PEARL AND THE PUMPKIN (W) ..... *Bratton*
PIED PIPER (W) ..... *Klein*
POM POM (H) ..... *Felix*
PRETENDERS (W) ..... *Clark*
PRIMA DONNA (W) ..... *Herbert*
PRINCESS BEGGAR (W) ..... *Robyn*
PRINCESS CAPRICE (H) ..... *Fall*
PRINCESS CHIC (W) ..... *Edwards*
PRINCESS PAT (W) ..... *Herbert*
PRINCE OF PILSEN (W) ..... *Luders*
PURPLE ROAD (H) ..... *Reinhardt-Peters*
RAINBOW GIRL (W) ..... *Hirsch*
RAMBLER ROSE (H) ..... *Jacobi*
RED MILL (W) ..... *Herbert*
RED ROSE (R) ..... *Bowers-Smith*
RED WIDOW (W) ..... *Gubest*
ROLLICKING GIRL (W) ..... *Francis*
ROSE-MARIE (H) ..... *Friml*
ROSE OF ALGERIA (W) ..... *Herbert*
ROSE OF ALHAMBRA (H) ..... *Hosmer*
ROYAL VAGABOND (W) ..... *Goetzl*
SHO GUN (W) ..... *Luders*
SINGING GIRL (W) ..... *Herbert*
SOCIAL WHIRL (H) ..... *Kerker*
SOUL KISS (W) ..... *Levi*
STORKS (W) ..... *Steely-Chapin*
STRIKE UP THE BAND (H) ..... *Gershwin*
STUDENT PRINCE (H) ..... *Romberg*
TAKE IT FROM ME (W) ..... *Anderson*
TATTOOED MAN (W) ..... *Herbert*
THREE TWINS (W) ..... *Hoschna*
TOURISTS (H) ..... *Kerker*
VELVET LADY (W) ..... *Herbert*
VICEROY (W) ..... *Herbert*
WALTZ DREAM (H) ..... *Strauss*
WEDDING TRIP (R) ..... *DeKoven*
WHEN JOHNNY COMES MARCHING HOME (W) *Stange-Edwards*
WHEN SWEET SIXTEEN (W) ..... *Herbert*
WOODLAND (W) ..... *Luders*
WONDERLAND (W) ..... *Herbert*
YANKEE CONSUL (W) ..... *Robyn*
YANKEE TOURIST (W) ..... *Robyn*

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THE NEW MOON

A Musical Romance

COMPLIMENTARY

Produced by

LAURENCE SCHWAB and FRANK MANDEL

Music by

SIGMUND ROMBERG

Book and Lyrics by

OSCAR HAMMERSTEIN 2nd, FRANK MANDEL
and
LAURENCE SCHWAB

Musical Numbers Staged by

BOBBY CONNOLLY

Stage Settings Designed by

DONALD OENSLAGER

Costumes Designed by CHARLES LEMAIRE

Musical Conductor: ALFRED GOODMAN

VOCAL SCORE $6.00
(EXCEPT CANAD

WHEN PERFORMING THESE COMPOSITIONS KINDLY GIVE ALL
PROGRAM CREDITS TO

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NEW YORK

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CAST OF CHARACTERS

(In The Order Of Their Appearance)

JULIE, Marianne's Maid . . . . . Marie Callahan

MONSIEUR BEAUNOIR, A Ship Owner Of New Orleans . . . . . Pacie Ripple

CAPTAIN GEORGES DUVAL, Commander Of "The New Moon" . . . . Edward Nell, Jr.

VICOMTE RIBAUD . . . . . Max Figman

ROBERT, A Bondservant Of Beaunoir's . . . . . Robert Halliday

ALEXANDER, Another Bondservant . . . . . Gus Shy

BESACE, Boatswain Of "The New Moon" . . . . . Lyle Evans

JACQUES, A Ship's Carpenter . . . . . Earle Mitchell

MARIANNE, Beaunoir's Daughter . . . . . Evelyn Herbert

PHILIPPE, A Friend Of Robert . . . . . William O'Neal

CLOTILDE LOMBASTE, Of The Bride Ship . . . . . Esther Howard

DOORMAN OF THE TAVERN . . . . . Frank Dobert

FLOWER GIRL . . . . . Aleta Edwards

A SPANIARD . . . . . Herman Belmonte

A DANCER . . . . . Carola Taylor

FOUCHETTE . . . . . Thomas Dale

THE DANCERS . . . . . Rosita and Ramon

CAPTAIN DEJEAN . . . . . Lester Dorr

ENSEMBLE: Courtiers, Ladies, Servants, Sailors, Pirates, Etc.

Synopsis of Scenes

ACT I.

Scene 1 Grand Salon of Monsieur Beaunoir's Mansion near New Orleans.

Scene 2 Entrance to Chez Creole.

Scene 3 Interior of Chez Creole.

Scene 4 Same as Scene 2.

Scene 5 Same as Scene 1.

Scene 1 afternoon, Scene 2,3,4 towards evening,

Scene 5 evening of same day

Time—1788

ACT II.

Scene 1 The Deck of "The New Moon." Late afternoon, three days later.

Scene 2 The Road from the Beach. Two days later.

Scene 3 The Stockade. One year later.

Scene 4 Same as Scene 2. That evening.

Scene 5 Marianne's Cabin. That night.

Scene 6 Same as Scene 2. Midnight.

Scene 7 Same as Scene 3. Dawn, the following day

Musical Program

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OVERTURE

Lyrics by
OSCAR HAMMERSTEIN IInd

Music by
SIGMUND ROMBERG

Maestoso ma non troppo

Piano

ff Tutti

Brass

Trombone

sf

mf più espressivo

pizz.

poco allarg.

f

Allegretto

sf a tempo.

mf

p Wood Wind

grazioso

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mf *espr.*

mp

mf

mf

Subito sostenuto

f espr.

sf *p*

Moderato espressivo

mp

rit.

mf

mp

rit.

mf

poco rit

sf

Subito lento

p

pp

p

pp

Vigoroso

sf

sf

f

Allegro vivo

mf

f

sf

espr.

f rall.

R.H.
Eng.H.-Cello

p

Tempo di Valse assai moderato

ben cantando la melodia

poco accel.

R.H.

mf

dim.

a tempo.

p

cresc. e poco accel.

f

sf

Moderato

sf *mf*

Tempo di Marcia

sf *f*

poco rit.

Molto vigoroso

f a tempo.

f

L'istesso tempo

f

Vivace

ff

marcatissimo

sf *sf* *sf*

f *ff*

Opening Act I

No. 1

Allegretto grazioso

Piano

f Strings & Woodwinds

Brass

mf

f

mf

Tempo di Valse (Allegro)

mf Horns and Trombone

Trumpet
f
mf
f Trumpet
mp
pizz.
cresc.
Brass
mf
pizz.
Curtain *At rise six or eight girls*
Violins
cresc.
rall.
mp

surround a seamstress, who is showing a frock and holds it up proudly for the girls to see. They exclaim in admiration, running their fingers through it caressingly, standing off for a little view, spreading out the skirt.

rit.
ad lib.

Tempo di Valse

p

Girls

Dain - ty wisp of this - tle down, On a

p

Girls

sum - mer eve - ning you'll be

Girls

near Some ca - va - lier.

W.W.

Trumpet

Girls

— Dain - ty wisp of this - tle down,

Horn

Girls

cresc.

Va - guer than the mist

Mag - ic for

p

Boon

cresc.

mf

W.W.

p

Girls

maid - ens to wear

to maids When they're young and fair And want to be

Girls

Del - i - cate gos - sa - mer charm,

kissed.

Such fair charm Is

mf

Girls

made to be crushed in a lov - er's arm.

Ped. *

(Julie appears in upper balcony)

JULIE: *(spoken)"Why didn't you bring that dress right upstairs?"*

FIRST GIRL:
"It's our fault, Julie, we made the seam-

pp

stress open the box here."

JULIE: *"Mademoiselle Marianne has no time to waste today."*

p

SEAMSTRESS: *(gathering up dress and box)*
"I'm coming to you, mistress."

BEAUNOIR: *(entering L.)*
"Julie!"

JULIE:
"Yes, Monsieur Beaunoir?"

p

BEAUNOIR: *"Have you given the servants all their instructions?"*

JULIE: *"I've told them that everything must be ready for our distinguished Parisian."*

pp

BEAUNOIR: *"Our guest is: Monsieur le Vicomte Ribaud!"*

GIRL:
"The great detective!"

ppp

R.H.

JULIE: *"Never heard of him!"*
BEAUNOIR: *"They call him:"*
"The secret eye of the King!"

GIRL: *(enters excited)*
"Monsieur Beaunoir, they're coming up from the dock!"

BEAUNOIR: *"Now remember, let us show them we can be as dignified as they are at the Court of France."*

pp

Tempo di Marcia (Grandioso)

Cue Butler: "Monsieur le Vicomte Ribaud."

(Twelve courtiers enter singing and make a welcome formation for Ribaud's entrance)

Girls

Men

TENORS *f*

"Here ——— do we in - tro - duce a

BASSES *f*

ff

f Tutti.

pesante

Girls

Men

faith - ful ser - vant of the King!" ———

Girls

f

"Here ——— is the great Mon - sieur Ri - baud who

"Here ——— is the great Mon - sieur Ri - baud who

Men

made all Par - is ring! ———

made all Par - is ring! ———

Girls

Men

(Entrance of Ribaud and Duval)

Girls

Here in Lou-is - i - an - a he'll be

Men

Girls

hap - py, We know!

Men

Girls

Here ____ there's not a man a - live who'll

Men

Here ____ there's not a man a - live who'll

ff

Girls

allargando

not try to be Ri - baud." ____

Broad

Men

allargando

not try to be Ri - baud." ____

allargando

Broad

allargando

ffz

Marianne

(Robert)

No. 2

Cue:"Only to me it's a love song!"

Moderato con moto

mf ROBERT

VOICE

I'll sing to my love and I'll tell her The

Piano

Clarinet

Horn

mf

ALEXANDER

p

se-cret I keep in my heart. If her fa-ther once o-ver-hears you, They'll

p

rall. e dim.

(*Alex. exit.*)

wheel you a-way in a cart.

Poco sostenuto

rall. e dim.

p a-tempo.

Horn

Oboe, Cello, Violin

Allegretto grazioso

ROBERT

mf

Ma - ri-anne is what they call you, But

rall.

p

mf

there's no name des-crib - ing all you Could mean to an - y luck - y

Oboe Flute

fel - low. — Oh, luck - y fel - low! — Who will he be? —

In your eyes an el - fin gleam - ing Can

make me lose my-self in dream-ing And hop - ing, too,

p

Vl. pizz.

p

Some - day you May dream of me. Ma - ri-anne, I want to

rall.

not too slow

rall.

not too slow

espr.

love you, I'll re - peat it ev - 'ry

p

p

day, dear. Ma - ri - anne, I want to

love you. It's a sim - ple thing to

say, dear. Were there more prais-es to sing And

rall. *mf a tempo.*

rall. *mf a tempo.*

phras-es to ring, I'd sing them to you. Let oth-ers

doubt them who will, But I would be still Be -

-liev - ing them true. And though you may nev - er

p

espr.

love me, I will nev - er cease to

woo you; Though you're fly - ing high a -

bove me, I will try to fly up

rall. mf a tempo.

to you. I know the wor - ry and strife that

rall. mf a tempo.

come with a wife, But here is a man

— Who'd glad - ly give up his life to

mar - ry you, Ma - ri - anne.

sf f sf

Entrance Marianne and Ensemble

No.3 *Cue:* SAILOR: *"Be quiet, she's coming."*

Allegretto moderato

MEN — TENORS *mf* — Mar - i - anne, we want to

BASSES *mf*

Piano — *f* — *mf*

Men — love you, — We'll re - peat it ev - 'ry day, dear, —

Men — — Mar - i - anne, we want to love you, — It's a simp-le thing to

(*Marianne appears on balcony*) *mf rall.* *a tempo.*

Marianne

Were there more prais-es to sing, And

Girls

say, dear! ——

Men

say, dear! ——

colla voce *mf a tempo.*

Marianne

phras-es to ring, we'd sing them to you; —— Let oth - ers

Marianne

doubt them who will, But we would be still be - liev-ing them true. ——

(*Starts down staircase left till center stage front*)

Marianne

mf

Men

And though you may nev - er love us,—— We will nev-er cease to

mf

mf

Men

woo you.—— Though you're fly - ing high a - bove us,——

Girls

We will try to fly up to you.

Men

We will try to fly up to you.

Marianne

rall. *f*

With all the wor-ry and strife that come with a wife, I

Girls

rall. *f*

We know the wor-ry and strife that come with a wife, But

Men.

rall. *f*

We know the wor-ry and strife that come with a wife, But

rall. *f*

Marianne: pit - y the man ——— Who glad - ly gives up his life to

Girls: where is the man ——— Who would - n't give up his life to

Men: where is the man ——— Who would - n't give up his life to

Marianne: mar - ry a Ma - ri - anne! ———

Girls: mar - ry you Ma - ri - anne! ———

Men: mar - ry you Ma - ri - anne! ———

a tempo.

The Girl On The Prow

(Marianne, Besace and Ensemble)

No. 4

Cue: BESACE: *"She's more at home on a boat than you are!"*

Allegretto grazioso

VOICE

Piano

p MARIANNE

As a child on an old sail-or's knee, I would hear ev-'ry tale of the sea, And my eyes would o - pen wide To the thrill of each ad - ven - ture; With a breath of the

strings

rall. *p a tempo.*

Flute

mf

rall.

p a tempo.

Harp

salt in the air, And a breeze from the sea in my hair,

In my young im-ag-i-na-tion I'd sail a-way.

strings

f Piu mosso

Girls

Cast a-way, don't de-lay, lit-tle Ma-ri-anne must

f TENORS

Men

Cast a-way, don't de-lay, lit-tle Ma-ri-anne must

f BASSES

f

Girls

sail to - day.

p

First in child-hood

Men

sail to - day.

p

Liv - ing in her child - hood fan - cies,

p

p

Girls

fan - cies' lost ro - man - ces.

f

Far from home

Men

Ev - 'ry sail - or friend's ro - mance.

f

Far from home

f

Girls

we can roam, Cut - ting thru' the spray of sil - ver foam.

Men

we can roam, Cut - ting thru' the spray of sil - ver foam.

mf RESACE

Then from a - cross the blue ——— We will re - turn with

mf

Besace

you.

Girls

f

Bring - ing back the same old tales,

Men

f

Bring - ing back the same old tales,

f

f

Molto tranquillo

BESACE: *(spoken)*
"At last you're going to make a trip with us!"

p BESACE

That you'll swear are true.

Clarinet

p

pp

JACQUES: *"Will you be a passenger or one of the crew?"*

BESACE: *"You'd be the first girl ever on a ship's crew!"*

MARIANNE: *"There's one girl you've always taken along with you. I've always envied her. Oh, how I'd like to take her place!"*

pp piu sostenuto

Tempo di Valse assai moderato

MARIANNE

p

Let me be like the girl on the prow, —

la melodia ben cantando

p

English Horn

— Rid-ing high on the roll of the sea, —

— Like a queen on her throne in the bow. —

Cello, Viola

mf piu espr. e cresc.

poco accel.

— O'er the world, sails un - furled, My good ship will al - ways have to

mf piu espr. e cresc.

L.H.

R.H.

poco accel.

dim.

rall.

p

fol-low me. In the blast of a gale we'll be tossed,

p a tempo.

English Horn

rall.

cresc.

— And a mast or a sail may be lost. — Thru' the

cresc. ed accel.

ed accel.

night, thru' the storm, we will plough, And the morn-ing sun will

f

rit. e dim.

f

sf

rit. e dim.

p

allarg.

shine on the girl on the prow!

p

allarg.

mf

rit.

Tempo di Valse allegro

Girls

f

You will bring good luck to our craft,

Men

f

You will bring good luck to our craft,

f

f

Girls

But no men would ev - er be aft.

Men

But no men would ev - er be aft.

Girls

They would spend their days ___ On - ly

Men

They would spend their days ___ On - ly

Girls

gaz - ing át their beau - ti - ful fig - ure - head.

Men

gaz - ing at their beau - ti - ful fig - ure head.

colla voce

Marianne

p

I'd feel proud to be rid - ing there,

Men

pp

Ah! _____

pp

p

Marianne

With my chin held high in the air.

Men

Ah! _____

Marianne *allarg.* *f*
God - dess of the blue,

Girls *allarg.* *f*
God - dess of the blue, We

allarg. *f*
God - dess of the blue, We

Men *allarg.* *f*
God - dess of the blue, We

allargando *f* *ff* *f*

Marianne *mf*
Let me

Girls *molto rall.*
want to be led by you.

Men *molto rall.*
want to be led by you.

molto rall.

molto rall. *mf*

Tempo I

Marianne

be like the girl on the prow, Rid - ing

Girls

mf

Rid - ing high!

Men

mf

Rid - ing high!

mf

Tempo I

Marianne

high on the roll of the sea, Like a

Girls

Like a queen!

Men

Like a queen!

Cello Viola

Marianne

queen on her throne in the bow, O'er the

mf piu espr.

Girls

Men

Rid - ing up - on the bow,

mf
L.H.
piu espr.
e cresc.

Marianne

world, sails un - furled, My good ship will al - ways have to

e cresc.
poco accel.

Girls

Sail - ing on our ship.

mf

Men

Sail - ing on our ship.

mf

R.H.
dim.
poco accel.

Marianne

rall. *p a tempo.*

fol - low me. In the blast of a gale will be tossed, ——

Girls

p

Temp-est

Men

p

Temp-est

Violin

p a tempo.

p

Marianne

— And a mast or a sail may be lost. ——

Girls

tossed! In the

Men

tossed! In the

Marianne

cresc. ed accel.

— Through the night, through the storm we will plough,

Girls

cresc. ed accel.

storm! On we'll plough,

Men

cresc. ed accel.

storm! On we'll plough,

cresc. ed accel.

cresc. ed accel.

Marianne

rit e dim.

And the morn-ing sun will shine on the girl on the prow! ——

allarg.

Girls

on the prow! ——

allarg.

Men

on the prow! ——

allarg.

sf *rit e dim.*

p *allarg.*

ff *allarg.*

Gorgeous Alexander

No.5 *Cue*: ALEXANDER:-*"I've got a waiting list."*

(Julie, Alexander and Girls)

Allegretto ma non troppo

Piano

f *mf*

JULIE:(*striding across stage with her group as she sings*)

This is the end,

p

My heart is broke, It will not mend

And that's no joke. The man I love's a

tri - fl - er, A wolf who wears the cloth - ing of a

(She and girls exit, Alexander enters with group)

sheep.

f

mf

p ALEXANDER

Am I to blame

p

If wo - men prize My man - ly frame,

My sex - y eyes? She knew I was a

tri - fl - er So I say, "as she sows so shall she

reap." *(He exits with his girls, Julie enters again with her group)*

f

mf

JULIE

If he begged up - on his knee

p

(She sees Alexander walking on with his group)

He could not make up with me.

cresc.

Al - ex - an - der, won't you come back?

cresc.

Al - ex - an - der dear, I can-not live with-out you!

ALEXANDER: (*Sitting on girl's lap*)

p

No, my girl, my love is dead,

p

Af - ter all the things you said.

mf JULIE: (*on her knees*) GIRLS: (*to Alex.*) JULIE GIRLS

Al - ex - an - der! Re - pri-mand her! Al - ex - an - der! We are read - y,

mf

(*Girls surround Alexander adoringly. He swanks and struts victoriously*)

now that you have lost your stead - y.

molto rall.

R.H.

Refrain (*not fast, in strict rhythm*)

JULIE: (*pleading outside of group*)

mf

Gorge - ous Al - ex - an - der, give me all your love!

mf *R. H.*

Why can't you be al ways true to me a - lone?

ALEXANDER

mf

Self - ish wo - man! What can you be think - ing of?

Heav - en sent me for the good of a starv - ing wo - man - hood!

GIRLS:(*to Alexander, surrounding him*)

Gorge - ous Al - ex - an - der, you're too grand to be

R. H.

An - y sin - gle girl's ex - clu - sive prop - er - ty!

JULIE

Why do you phi - lan-der with these wo - men, Al - ex - an - der?When I

tell you in all can-dor: I'm the best.

GIRLS:(*rushing her away again and pulling Alexander their way*)

ALEXANDER

Do not talk such slan-der to our gorge-ous Al - ex - an-der! How can

I de - cide un - til I've tried the rest?

f *L. H.*

Dance

2nd Refrain

Wood Wind & Brass

R.H.

f

Wood Wind & Brass

R. H.

3rd Refrain

Violin

f *R.H.*

Wood Wind

Violin

R.H.

Wood Wind & Brass

f R.H.

subito pesante

f

sf

1st Encore
Allegretto

f

ff R. H.

Wood Wind & Brass

Wood Wind & Brass

R. H.

f

1. 2.

fz

Ped. *

2nd Encore
Allegretto

f

R.H.

Wood Wind & Brass

R. H.

f

Wood Wind

Brass

1

2.

sf

f

sf

Ped. ✻

Ped. ✻

Interrupted Trio

(Marianne, Duval and Robert)

No. 6 *Cue:* MARIANNE *"You are asking me to teach you?"*
DUVAL *"Yes!"*

Allegretto moderato

VOICE

Duval: I'm seek - ing the hand of a maid - en In

Piano

Horn *p*

my in - com - pe - tent way. —— With pas-sion my poor heart is

la - den, But I don't know what to say. —— I

think you should write her a love - song With

words both ten-der and gay. I'm not ve-ry good at a

DUVAL: (*scratching his head*)

espr.

love - song, But your com-mand I o - bey.

(*Duval goes over to spinet*)

Tempo di Valse

(*Duval sits at spinet and plays vamp, trying very hard to improvise a song. Suddenly he gets an inspiration, he bursts forth into song.*)

Oboe

Horn

mf

Duval: I love you, love you, love you, love you,

mf

da da dee - dee - da, dum. I love you, love you___

DUVAL:*(spoken)"No that is not very good!"he proceeds with vamp)*
MARIANNE:*"Don't get discouraged!"*

(Duval vamps a little more, then gets a second inspiration)

mf

Duval: When

f

mf

I am here with you a - lone And you're a - lone with

me, love, A place with on - ly you, my own, Is

just the place to be, love. When your eyes di - vine Look

(Robert enters)

up in - to mine, There's no sweet-er sign I would see, love.

ROBERT: (*spoken*) "*Er! Mademoiselle,* **Bart,** *the overseer, would like to know if the sheep are to be sheared to-morrow?*
DUVAL: "*Must he know that right now?*"
MARIANNE: (*suppressing a laugh*) "*Tell Bart I will leave that to his discretion.*"

Cue ROBERT: "*Very good,* **Mademoiselle!**" (*Robert walks right*)

(*Duval starts again*)

ROBERT: "*Very good, Mademoiselle!*" (*Duval glares at Robert and resumes vamp*)

mf

Duval: When I am here with you a - lone And

mf

you're a - lone with me, love, A place with on - ly

you, my own, is just the place to be, love.

(Robert comes back with small snuff box)

When your eyes di - vine Look up in - to mine - - - - -

ROBERT:(*spoken*)"*I beg your pardon, Captain Duval.*"

DUVAL:(*to Marianne*)"*Can't you stop this fellow from roaming about the house?*"

ROBERT:"*You left your snuff box in the other room, I thought you might want it, Monsieur.*"

DUVAL:"*Well, you're wrong, I don't want it at all. And I don't want you. Get out and don't come back!*"(*Robert bows*)

DUVAL:"*Leave the snuff box on the spinet.*"*Robert does so, but with studied awkwardness turns it over so that the snuff spills on the piano*)

DUVAL: (*cont.*)"*Get out!*"(*Robert bows and exits*)

DUVAL "*Now!*"

(*He starts to sing again*)

Duval: When I am here with you a - lone And you're a - lone with me, love, A place with on - ly you, my own, Is just the

(*Sneezes*)

(*sneezes*)

place to be, love. When your eyes di - vine - - - -

(*Duval stops in rage. He brushes snuff box off spinet, sits down at piano and addresses Marianne.*)

DUVAL: "*Now, you will please sit there, Mademoiselle, and I will sit here and I am going to start and finish this song, ready?*" (*He sends snuff box spinning off the piano to the floor and starts to sing fiercely.*)

(*Duval starts again to vamp and pounds piano*)

Duval: When I am here with you a - lone And you're a - lone with me, love, A

(Robert enters leading on two men bearing trunks)

ROBERT:*(spoken)"I'm afraid you might drop these, just roll them across the floor!"* *(Alexander enters with trunk)*

place with on - ly you, my own, Is just the place to be, love. When your eyes di - vine Look up in - to mine, There's no sweet-er sign I would see, love, When I am here with you a - lone And you're a - lone with me, love - - -

sf

Ped. *

Finaletto I

No.7 *Cue:* RIBAUD *"Fouchette! Fouchette!"*
FOUCHETTE *"Yes!"*

ROBERT
(Sings off stage, without accomp.)

VOICE

And though you may nev - er love me ____ I will nev - er cease to

Piano

(Orchestra tacet)

p

woo you ____ Though you're fly - ing high a - bove me ____

RIBAUD: *"He's a desperate*

criminal, I'll take no chances"

FOUCHETTE: *"Kill him!"*

— I will try to fly up to you. ____ I know the

rall.

RIBAUD: *"There he is with a ray of moonlight on him, a perfect target! And if I stand here he can scarcely see me!"*

wor - ry and strife That come with a wife, But

a tempo.

RIBAUD:
"His song is ended."

(Cocks his pistol and) shoots onward man.)

(A shot from the garden strikes Ribaud's right hand.)

Pause *(Robert sings again)*

here is a man Who'll glad - ly give up his life to

pp (Orchestra starts to play)

Curtain

(Black out)

mar - ry you, Ma - ri - anne.

sf ***f*** ***sf***

Allegro (Change of Scene)

ff

mf cresc.

Allegro (curtain up, lights)

1

f

mf

GIRLS: (*hum back stage*)

Ah!

p

Ah!

(*Back stage*)

Girls

Ah! Ah!

TENORS

Men

Ah! Ah!

BASSES

Ah! Ah!

mp

(*Philippe enters*)

Girls

Men

f Cello

dim.

R.H.
p

Tavern Scene

No.8 *Cue:* (*Alexander and Julie exit*)
(*Black out*)

Allegro

ALEX: *"She thinks I'm somebody else!"*

Piano

ff

Cello Horn

GIRLS: *alone* (*open Hum*)
(*behind drop*)

Ah!

f

Girls

Ah!

Ah!

TENOR

Men

Ah!

BASS

Girls

Ah!

Men

Ah!

Vivo
Lights up-Curtain open

ff

Girls

Ah!

TENORS

Ah!

Men

BASSES

8va

Brass *marcato*

Girls

Ah!

Men

Ah!

Poco sostenuto *(à l'espagnol)*

SOLO *(first girl)*

Red wine in your

Oboe

mf

dim.

p

glass-es, Black night quick - ly pass - es,

rall.

— Gray dawn may dis - cov - er Your dear

rall.

ALL GIRLS

a tempo.

lov - er Pressed to your heart! Ah! Ah! Ah!

ff

a tempo.

SOLO

Girls

Ah! Ah! Ah! Ah! Ah! Ah! Take a

Men

Ah! Ah! Ah! Ah! Ah!

mf

flow-er, ——— fair flow-er. ——— Who'll take a girl with a

colla voce

a tempo.

flow-er? ——— I'll not part with ——— my flow-er, ——— Buy it and

a tempo.

ALL GIRLS
(A Girl steps out in the center and starts a dance)

Solo

you will buy me. ——— Take a flow - er, ——— fair

TENOR

Men

Take a flow - er, ——— fair

BASS

ff

ff

(*The crowd cheers, several other girls join the dance*)

Girls

flow-er! Who'll take a girl with a flow-er? I'll not

Men

flow-er! Who'll take a girl with a flow-er? I'll not

Girls

part with my flow-er, Buy it and

Men

part with my flow-er, Buy it and

Girls

you will buy - - - Ah! Ah! Ah! Ah!

Men

you will buy - - - Ah! Ah! Ah! Ah!

ff

(A girl steps out and goes to a fat sailor)

pp accel.

Vivo

The GIRL:*(spoken)"We will say,*

mf cresc.

that you are King Louis of France and I am your favorite dancing wench".(The crowd yells.)

cresc. molto

Dance

Molto vivace

(The girl with the girls behind her dances in front of the sailor)

ff

meno f

ff

ffz

(*The sailor faces the Spaniard center stage*) SPANIARD:(*Spoken*) (*Crowd laughs*)
"Señor, let her go!"

Cue: SAILOR:
"Who the hell are you."
Are you her father?"

p

Presto

(*Big fight starts, shouting etc.*)

pp

R.H.

cresc.

f

sempre cresc.

ff

(*Philippe's voice suddenly breaks thru the confusion.*)

Cue: PHILIPPE:
"*Oh! Fools, fools! Why will men die for a strumpet's kiss?*"

sff

mf dim.

p

pp

Softly, As In A Morning Sunrise

(Philippe and Chorus)

No. 9 *Cue:* PHILIPPE; *"A woman's friendship is like à false gem and endures about as long!"*

Tempo di Tango (*Very slow*)

VOICE

p *ten.*

Philippe: Love came to me gay and ten-der,

Piano

mf *p* Strings *ten.*

p *ten.*

Love came to me, sweet sur - ren - der. Love came to me

ten.

p Oboe Trumpets

— In bright ro - man - tic splen - dor. Fick - le was she,

p

ten. mf

Faith - ful nev - er; Fick - le was she And clev - er.

ten. mf

poco accel. rit.

So will it be For - ev - er, for - ev - er.

poco accel. rit.

1st Refrain

Molto andante ed espressivo

mf

Soft - ly, as in a morn - ing sun - rise,

mf

The light of love comes steal - ing in - to a new born

day. Oh! Flam - ing with all the glow of

sun - rise A burn - ing kiss is seal - ing

The vow that all be - tray. For the pas-sions that

Poco animato

thrill, love, And lift you high to heav - en,

Are the pas-sions that kill, love, And let you fall to

poco rit

poco rit.

hell. So ends the sto - ry; Soft - ly,

molto allarg.e marcatissimo

molto allarg.e marcatissimo

a tempo.

as in an eve - ning sun - set, The light that gave you

glo - ry Will take it all a - way!

Encore

Molto espr.

Phil. *mf* Soft - ly, as in a morn - ing sun - rise,

Tenors (*Hum*) *pp* Ah! Ah!

Basses *pp* (*Hum*)

W.W. *mf*

Phil. The light of love comes steal - ing In - to a new born

Girls

Men Ah!

Phil.
day. Ah! Flam - ing
mf espr.
Girls
Ta - ta - ta - ta Ta - ta - ta - ta - ta Ah!
f pp
Men
Ta - ta - ta - ta Ta - ta ta - ta - ta Ah!
f pp
f pp
f mf
Phil.
with all the glow of sun - rise A burn-ing kiss is
Girls
Ah!
Men
Ah!

Phil.

seal - ing The vow that all be - tray. For the pass-ions that

Girls

Ah! Ta - ta-ta-ta - ta

Men

Ah! Ta - ta-ta-ta - ta

thrill, love, And lift you high to hea - ven, Are the pas-sions that

kill, love, And let you fall to hell. So ends each sto - ry!

mf a tempo.

Phil: Soft - ly, as in an eve-ning sun - set, The light that gave you

pp

Girls: Ah! Ah!

pp

Men: Ah! Ah!

pp

W.W.

mf a tempo.

Phil: glo - ry Will take it all a - way! Ta!

Girls: Ah! Ta- ta- ta- ta - ta - ta!

Men: Ah! Ta- ta- ta- ta - ta - ta!

R.H. *f* *sff* *sf*

Stouthearted Men

(Liberty Song)

(Robert, Philippe and Men)

No.10 *Cue:* JACQUES: *"I'll join you, Captain Robert!"*

(Robert jumps up on table)

Tempo di Marcia

VOICE

mf ROBERT

Give me some men who are

Piano

ff

mf

stout-heart - ed men, Who will fight for the right they a - dore

Start me with ten who are stout - heart - ed men And I'll

soon give you ten thou - sand more. Oh,

shoul - der to shoul - der, And bold - er and bold - er, They

grow as they go to the fore.

Then there's noth - ing in the world can

halt or mar a plan,

When stout-heart- ed men Can stick to -

geth - er man to man.

Verse

Robusto

f PHILIPPE

You who have dreams, If you act They will be

yours. To turn your dream to a

fact, it's up to you! *mf* ROBERT: *(back to*

audience, on table)

have the soul and the spir - it nev - er

fear it, you'll see it thru.

ff PHILIPPE

Hearts can in - spire oth- er hearts with their fire.

ROBERT
(facing front)

For the

ff TENORS

Hearts can in - spire oth- er hearts with their fire.

Men

BASSES

ff

ff

dim.

molto rall.

strong o - bey when a strong man shows them the way.

dim.

molto rall.

2nd Refrain

𝄋 Tempo di Marcia brillante

Philippe

ff

Give me some men Who are stout-heart-ed men, Who will fight for the right they a-

Robert

ff

Give me some men Who are stout-heart-ed men, Who will fight for the right they a-

1st Tenors

ff

Give me some men Who are stout-heart-ed men, Who will fight for the right they a-

2nd Tenors

ff

Give me some men Who are stout-heart-ed men, Who will fight for the right they a-

Basses

ff

Trombone (or Horn) Solo

f

𝄋

ff a tempo.

Philippe

dore; Start me with ten, Who are stout-heart-ed men and I'll

Robert

dore; Start me with ten, Who are stout-heart-ed men and I'll

1st Tenors

dore; Start me with ten, Who are stout-heart-ed men and I'll

2nd Tenors

dore; Start me with ten, Who are stout-heart-ed men and I'll

Basses

Philippe

mf

soon give you ten thou-sand more. Oh, Shoul-der to shoul - der and

Robert

mf

soon give you ten thou-sand more. Oh, Shoul-der to shoul - der and

1st Tenors

mf

soon give you ten thou-sand more. Oh, Shoul-der to shoul - der and

2nd Tenors

mf

soon give you ten thou-sand more. Oh, Shoul-der to shoul - der and

Basses

mf

3 3 3 3

Philippe

bold-er and bold-er, They grow as they go to the fore.

Robert

bold-er and bold-er, They grow as they go to the fore.

1st Tenors

bold-er and bold-er, They grow as they go to the fore.

2nd Tenors

bold-er and bold-er, They grow as they go to the fore.

Basses

Philippe

Then ——— there's noth-ing in the world can halt or

Robert

Then ——— there's noth-ing in the world can halt or

1st Tenors

Then ——— there's noth-ing in the world can halt or

2nd Tenors

Then ——— there's noth-ing in the world can halt or

Basses

Phili

mar a plan, When stout-heart-ed men

Robert

mar a plan, When stout-heart-ed men

1st Tenors

mar a plan, When stout-heart-ed men

2nd Tenors

mar a plan, When stout-heart-ed men

Basses

Philippe

rall.

1st Encore

D.S.

— can stick to - geth - er man to man. ———

Robert

rall.

— can stick to - geth - er man to man. ———

1st Tenors

rall.

— can stick to - geth - er man to man. ———

2nd Tenors

rall.

— can stick to - geth - er man to man. ———

Basses

rall.

1st Encore

rall.

ff

sf

ff

D.S.

2nd Encore

Philippe

ff

Give me some men Who are stout-heart-ed men, Who will

Robert

ff

Give me some men Who are stout-heart-ed men, Who will

1st Tenors

ff

Give me some men Who are stout-heart-ed men, Who will

2nd Tenors

ff

Give me some men Who are stout-heart-ed men, Who will

Basses

ff

Trombone(or Horn) Solo

f

3 3

2nd Encore

f *ff*

Philippe

fight for the right they a - dore; Start me with ten Who are

Robert

fight for the right they a - dore; Start me with ten Who are

1st Tenors

fight for the right they a - dore; Start me with ten Who are

2nd Tenors

fight for the right they a - dore; Start me with ten Who are

Basses

Philippe

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

Robert

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

1st Tenors

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

2nd Tenors

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

Basses

PHILIPPE: *Gather all the likely men you know.- We'll meet back here at dawn!*

Philippe

Then _____ there's noth-ing in the world can halt or

Robert

Then _____ there's noth-ing in the world can halt or

1st Tenors

Then _____ there's noth-ing in the world can halt or

2nd Tenors

Then _____ there's noth-ing in the world can halt or

Basses

Philippe

mar a plan.

Robert

mar a plan.

1st Tenors.

mar a plan.

2nd Tenors

mar a plan.

Basses

(Man runs on with Ribaud's coat and gives it to Robert)

pp

rall.

pp

almost attacca

Finaletto II

(Robert and Philippe)

No.11

PHILIPPE: *"You're a runaway servant. They'll thrash you and make you a prisoner."*

Molto moderato

Piano

pp

ROBERT: *"They won't even know I'm there. I shall be wearing gentleman's clothes and a mask."*

PHILIPPE: *"A mask? Why are you going there? Some mad adventure?"*

Cello

p poco espr.

Cue: PHILIPPE *"It is some mad idea you're set on doing just because there is danger in it."*

ROBERT: *"Don't try to stop me!"*

p

pp dolce

ROBERT: *"It's the adventure of kissing a woman who hates me. The woman who ordered me thrashed."*

PHILIPPE: *"And you'd take such a risk, so you can turn and laugh at her?"*

Allegretto moderato

ROBERT: *"I wanted this kiss the first time I set eyes on her."* (*Robert puts on coat*) ROBERT: *"The coat is a good fit, wish me luck, comrade!"*

ROBERT: *(Sings)*

mf *rit.* *p* *a tempo.*

I know the wor - ry and strife, That come with a wife But

mf *rit.* *p* *a tempo.*

poco rall.

here is a man, ——— who'd glad-ly give up his life To mar-ry you Ma - ri -

poco rall. *sf*

Tempo di Tango (come prima)

anne! ———

mf

Philippe: Soft - ly, as in an eve - ning sun - set, The light that gave you

mf a tempo.

(Black out)

glor - y Will take it all a - way! ———

R.H.

mf *colla voce* *sfz* *ff* *sf* *attacca*

Tango

No.12

Tempo di Tango pomposo

Piano

f

ff

Curtain (lights up)

molto rall.

p

Slow - Tango
(3 Guitars)

1st Girl

mp

Sweet Cre - ole La - dy, My Cre - ole La - dy,

mp

1st Girl

Whom Spain has giv - en To bless Lou - i - si - a - na, Sweet Cre-ole

1st Girl

La - dy, You've won my heart.

SOPR. GIRLS *(all)*

p

ALTO

Fair Ro - si - ta, When I see her danc - ing

p

Then I'd like to dance too, If I had the chance to.

p

Fair Ro - si - ta, With her dark eyes glanc-ing,

p

When she looks at me She is all I see.

pp

If you ev - er meet a Lit - tle Sen - o - ri - ta,

f *pp*

My Ro - si - ta, you'll be just like me! ___

Tango

Slow-Tango

(Guitars)

pp

molto cresc.

f

pp

f

pp

f

f *p*

f *p* *p*

f *p*

mf

Tempo I.

SOPR. (Guitars) GIRLS *p*

ALTO. Fair Ro - si - ta, When I see her danc - ing

p

then I'd like to dance too, If I had the chance to.

ff *sf* *f* *molto rit*

p Fair Ro - si - ta, When I see her danc - ing,

p

mf Oh, Fair Ro - si - ta, We love you so!

mf *f*

attacca

Incidental

No.13

(Entrance of Beaunoir, Marianne, Girls and Duval)

Tempo di Valse moderato

Piano

f

Cello, Viola

p

piu espr.

e cresc.

poco accel.

dim.

rall.

a tempo.

p

p

cresc. ed accel.

f

sf

GIRL: "Yes, whom are you saving it for?"

allarg.

sf

ff

Ped.

sf

One Kiss

(Marianne and Girls)

No. 14 *Cue:* MARIANNE: *"And he will not have to ask for one kiss."*

VOICE

p MARIANNE

In this year of sev-en-teen nine-ty - two Our con-

Piano

Clarinet

Horn *p*

ven - tions have been thrown all a - skew, And I

know I'm out of date when I seek one mate, One

Ped.

*

faith - ful lov - er true. To be real - ly in the fash - ion to -

mp

W.W.

mp

Viola

day, You must have a doz - en beaux in your

sway; But some - how I don't be - lieve in the

poco rall.

poco rall.

mod - ern plan, I want to wait for just one man. It's

GIRLS

p

più allargando

p

a tempo.

more fun to love 'em all, Kiss 'em all, short and tall.

a tempo.

MARIANNE

molto rall.

I have an - oth - er scheme, It's my on - ly dream:

molto rall.

Tempo di Valse moderato

p

One kiss, one man to save it for, One

Clarinet, Viola

p Cello *dolce ed espressivo*

love for him a - lone. One word, one

espr. e rall.

vow and noth-ing more. To tell him I'm his

mf espr. e rall.

own. One mag - ic night with - in his

Violin Solo

cresc. ed allarg.

arms With pas - sion flow'rs un - furled,

cresc. ed allarg.

p

And all my life I'll love on - ly

p

piu allarg.

one man And no oth - er man in the world.

piu allarg. *sf* *rit*

Piu mosso

mf GIRLS

You've been read - ing stor - ies Of

mf a tempo.

ro - man - tic glo - ries, Are you grow - ing

sad For your Ga - la - had?

p MARIANNE

Soon my knight may find me,

p

Soft - ly steal be - hind me,

f poco allarg.

Marianne

Put me on a horse.

f poco allarg.

Girls

Put me on a horse And

f poco allarg.

GIRLS

Allegro

car - ry me a - way.

mf MARIANNE

Laugh all you like at me,

Clarinet

mf

I'll find my man you'll see. One

rall.

rall.

Tempo I (*molto espressivo*)

mf

kiss, one man to save it for,

mf *dolce ed espressivo*
Cello

One love for him a - lone.

Marianne

— One word, one vow and no - thing more, —

mf espr. e rall.

Girls

One word, one vow and no - thing more, —

mf espr. e rall.

mf espr. e rall.

Marianne

— To tell him I'm his own —

Girls

To tell him I'm his own —

Marianne

— One mag - ic night with - in his arms —

Girls

MARIANNE *rall.*

— With pas - sion - flowers un - furled, ——

rall.

f quasi a tempo.

Marian

— But all my life I'll love on - ly

f quasi a tempo.

Girls

But all my life I'll love on - ly

f quasi a tempo.

molto rall. *allarg.*

Marian

one man And no oth - er man in the world. ——

molto rall. *allarg.*

Girls

one man And no oth - er man in the world. ——

molto rall. *sff* *ffallarg.* *sf*

The Trial

(Julie, Clotilde, Alexander and Girls)

No.15 *Cue:* ALEXANDER: *"Go easy Clotilde!"*
CLOTILDE: *"Go easy, nothing."*

Allegretto

VOICE

p CLOTILDE

Too long this world has been ob-sessed by wom-en such as

Piano

Clarinet

Horn *p*

(pizz.)

you. It's time a faith-ful wife put up a fight!

GIRLS ALEXANDER *p* CLOTILDE

Right! Now, what's the use of fight-ing? Al-ex-an-der, that will

sf *p*

JULIE

do! I'm going to win you back this ve - ry night. Not to -

mp CLOTILDE

night! We must de - cide who owns the right and ti - tle to this

mp *leggiero*

man. Let's ar - gue calm - ly with - out fuss or fur - y.

JULIE

I'm will - ing to dis - cuss the case if you will state your

CLOTILIDE

plan. We'll leave it to my girl - friends as a ju - ry.

JULIE CLOTILDE

That is - n't fair! But that's the way we'll do it, I'll not

ALEXANDER

budge. Don't wor - ry, Ju - lie, Al - ex - an - der's going to be the judge.

Alexander, Julie and Clotilde take their place. He walks up to landing.

Oboe & W.W.

mf

(Alexander raps twice.)

Allegretto (Tempo di Fox trot)

p ALEXANDER

Here's a case ___ Where in two love sick girls ___ lay clain to

one fine man; ___ a - hem, that's me. ___

GIRLS

We'll de - cide ___ Which girl should get the prize ___ And, la - dies,

ALEXANDER

CLOTILDE

what a prize ___ that prize will be! ___ Dear judge and

mf

la - dies of the jur - y, I have one thing to sug - gest: Why

mf

JULIE

not take each of us by turn and give her a test? That will be

mf

rough on you For an - y - thing you'll do I can do

mf *p*

CLOTILDE

twice as well. You lie like hell!

ALEXANDER:

(Spoken) Order!"

sf

Not too fast

p CLOTILDE I can sing.

JULIE I can dance. You'll get your chance to

ALEXANDER sing and dance To a time that's light and lilt - y, But

don't for - get the law of France: Un - til you prove you're

in - no-cent, we as - sume that you are guil-ty. Pro - ceed!

f

Dance *(Julie)*

f

(Julie falls)

sf

CLOTILDE: *"Can I sing now?"*
ALEXANDER: *"All right, but don't make me any angrier than I am!"*

Allegretto grazioso

Clotilde: Al - ex - an - der dear, I love you,

— I'll re - peat it ev - 'ry day, dear

— Al - ex - an - der, dear, I love you,

It's a sim - ple thing to say, dear.

(One of the girls falls forward on her face)
ALEXANDER: *(running down)"What's the matter?"*
GIRL:*"She's fainted!"*
ALEXANDER:*"Take her out in the garden. If that girl dies you're guilty of murder in the first degree."*

Alexander: I think we've seen suf - fi - cent ev - i - dence, The case is fair - ly

tried, And both these dames are guil - ty, That is what I de -

GIRLS

cide. But then, you, poor dear judge, —— You're left with - out a girl! —

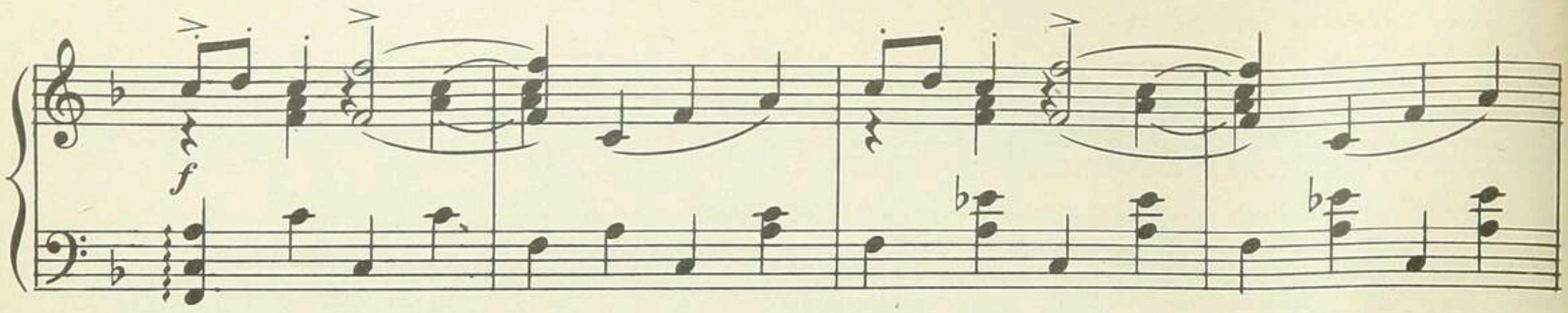
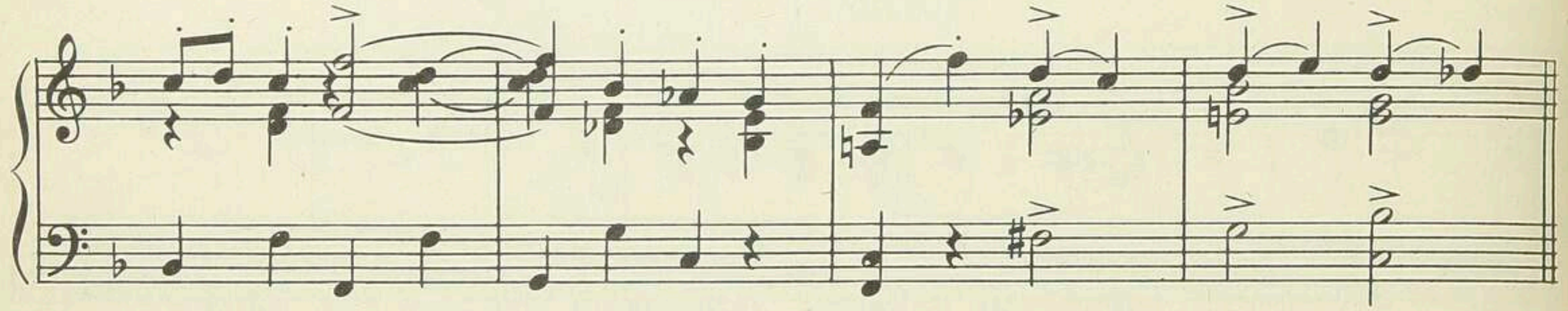
JULIE & CLOTILDE ALEXANDER

You have to take a girl! —— I'll take the jur - y!

molto rall.

Dance (Allegro)

f a tempo.

f

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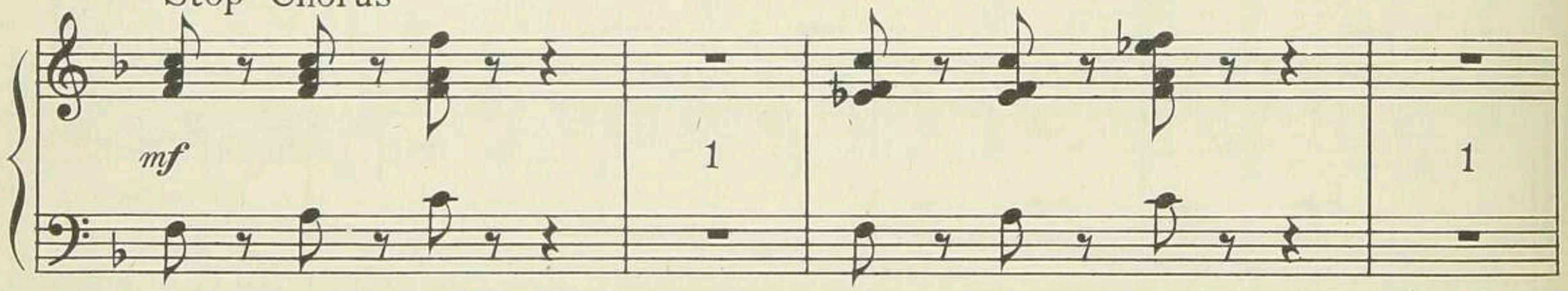
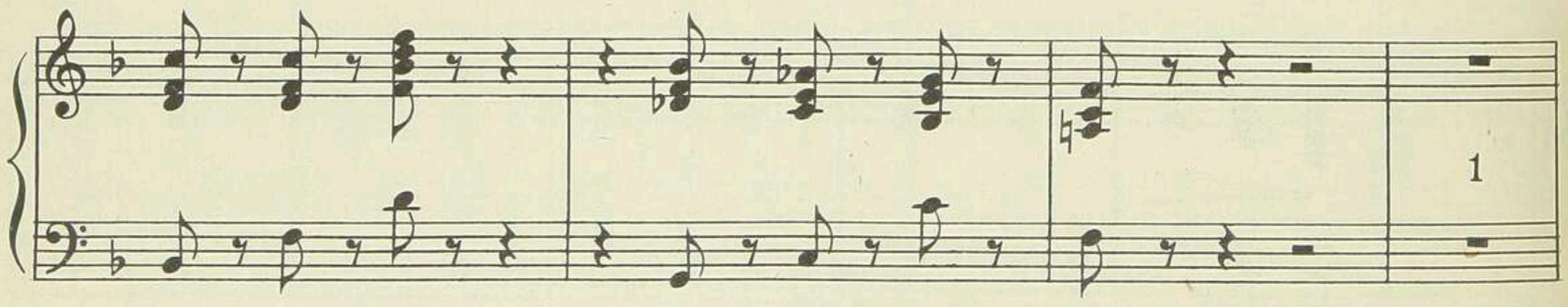
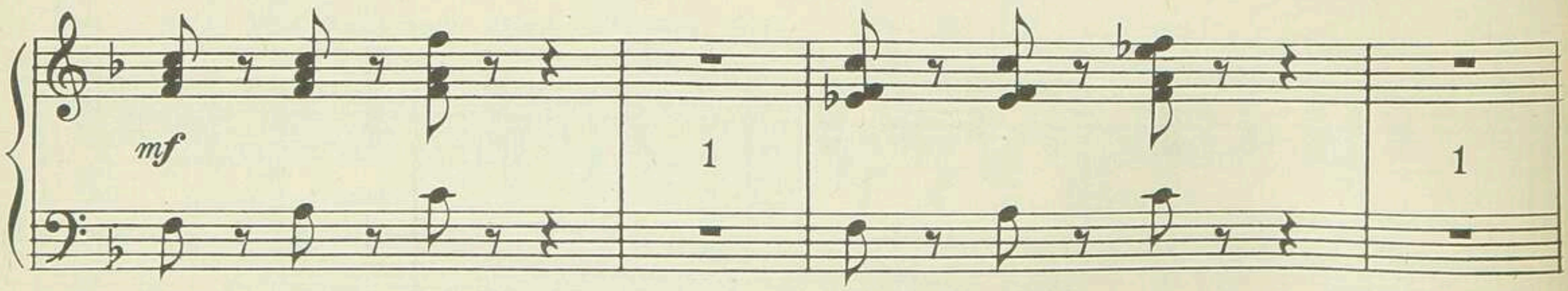

f

1

2

f

sf

Ped. ✻

attacca

Finale Act I

No.16

Allegretto grazioso

(*Crowd coming*)

Piano

mf Strings and Wood Wind

mf Brass

Allegretto grazioso

Girls

p

Gent-le airs, court - ly man-ners Grace the

TENORS

Men

p

This could be the

BASSES

p

The

p Strings and Wood Wind

Girls

court of France. These

court of France. We ape the court - ly man - ners

Men

court of France And that is why we ape the court-ly

8va....

Girls

airs and these court - ly man - ners come from Par - is.

seen at old Ver - sailles.

Men

man - ners of Ver - sailles.

8va

Girls

Do not cry for Ver - sailles While you're in Lou - i - si - an - a.

Men

Here is Loui - si - an - a

Here is Loui - si - an - a

Girls

This is a roy - al dance!

Men

now! We know the new cot - til - lion

now! We know the new cot - til - lion

(Alexander enters with bowl.)

Men

dance!

dance!

poco cresc.

Allegro

(The men line up to draw numbers)

mf GIRLS

Oh, gen-tle-men, no gen-tle-men act like this in a dance!

mf

mf

Men

We fall in line, we're all in line hop-ing to win a dance.

mf

Girls

Dance with Ma - ri - anne And know the

Men

Dance with Ma - ri - anne And know the

Girls

bliss of her sweet kiss.

Men

bliss of her sweet kiss.

Alexander looks worried - he has number one in his right hand ready for Robert, he holds the bowl in his left hand.)

(Ribaud enters in disguise, Beaunoir down stage goes to him.)

pp

BEAUNOIR: *(spoken) to Ribaud*
"Monsieur, why do you not take your chance with the others?"

RIBAUD: *(in a disguise)*
"Monsieur, I never take chances - Everything is certain with me." *(He whispers to Beaunoir.)*

pp

BEAUNOIR: *"Ribaud!"* RIBAUD: *(restrains him from saying more)* *"Hush! I'm going to set the trap: the quarry is coming - the bait is there"*

BEAUNOIR: *"Shall I stop the cotillion?"* *(The drawing continues meantime.)*

p

RIBAUD: *"Stop nothing for me. First you shall have your party - Then I shall have my party."*

pp

R.H.

(Robert enters in black coat and purple mask, Duval and the other two bribers all look eagerly at their cards, their faces fall as they glower at Alexander.)

Cue: RIBAUD: *"The quarry is arriving sooner then I expected!"*

Allegro moderato

Girls

mf

Who is this young cav - a - lier? Who is he that ven - tures

Men

mf

Who is this cav-a-

mf

mf

ALEXANDER: (*spoken*) *"Put your hand right in, Monsieur - any number."* (*He puts his own hand in with Robert's and gives him number one. Robert holds it up.*)

Girls

here now?

Men

lier now?

f *dim.* *p*

ROBERT: *"Number One!"* DUVAL: (*to Alex.*) *"Eleven! Is this number one?"*
Cue: ALEX: *"That's better, It's two ones!"*
MARIANNE: (*spoken*)
"To you, monsieur, a stranger - I grant the privilege of the victor, a dance."

Allegro vivace

Flute

pp

ROBERT:
"And a kiss?"

MARIANNE:
"And a kiss."

ROBERT:
"And I want one more privilege."

p

Strings

poco a poco cresc.

MARIANNE: (*amused*)
"What is that?"

mf

ROBERT: *"Before I kiss, mademoiselle, I want to talk to her for five minutes alone!"*

Tempo di Valse

p

DUVAL: *"I am afraid that is irregular Monsieur!"*

Cue: MARIANNE: *"Monsieur, I grant your request!"*

SOPR: (*All start to exit*)

Girls

ALTO

If I were on - ly sure such good

Men

If I were on - ly sure such good

Girls

cresc. f

for - tune could be mine, I think I would rush

Men

cresc. f

for - tune could be mine, I think I would rush

cresc. f

cresc. f

(All exit) Marianne and Robert are alone)

Girls

up and seize my prize di - vine.

Men

up and seize my prize di - vine.

ROBERT: *(spóken)"Why did you grant me these five minutes?"*

MARIANNE: *"I don't know. Perhaps I liked your voice."*

ROBERT: *"You never said so before!"*

Moderato

p

Cello

Viola

MARIANNE: *"I never heard it before, I don't know who you are."*

ROBERT: *"I will tell you - I am the man, who has been in love with you. I have been near you - I have looked at you and longed for you."*

Flute

p

1st Violin

MARIANNE: *"If you have been near me, I must have looked at you!"*

ROBERT: *"You have looked at me, Mademoiselle, but you have seldom seen me"*

MARIANNE: *"You wanted five minutes talk to tell me this?"*

ROBERT: *"I wanted to tell you, that although I have won the privilege, I don't want to kiss you!"*

rall.

MARIANNE: *"Oh!"*

ROBERT: *"Except on one condition!"*

MARIANNE: (*With amused tolerance*) *"Don't make it too difficult, monsieur!"*

ROBERT: *"You must return my kiss!"*

MARIANNE: *"You put a high value on your kiss!"*

Molto sostenuto

Violin

p espr.

ROBERT: *"I put a high value on you. I may never see you again and when I leave you I don't want the memory of a sparrow's peck on milady's cheek."*

Viola

p espr. dolce

MARIANNE: *"You are right I have the same idea of a kiss that is a sparrow's peck. Indeed, monsieur, you are so bold I am half tempted to reward you for your courage!"*

Ped. *

ROBERT: (*with an embarassed laugh*) *"Please don't think me ungrateful, but a half temptation - a reward - that is not what I want."* - *Cue: "I want more than I can ever win!"*

Clarinet

pp

Wanting You

Duet

Marianne and Robert.

Tempo di Valse molto moderato

ROBERT

VOICE

p

My heart is ach - ing for some - one, And you

Piano

p *molto espr.*

are that some - one. You know the truth of my

sto - ry You must be - lieve what you see.

MARIANNE

p

I too, may some-day love some - one, From some -

p

where, there'll come one. One who will hear the same

cresc.

cresc.

f

sto - ry That you're tell - ing me.

mf rall. e dim.

p

f

mf rall. e dim.

p

Andante espressivo

mf ROBERT

Want-ing you — ev-'ry day I am want-ing you — Ev-'ry night I am

long-ing to — Hold you close to my eag-er breast.

Want-ing love, — in that heav-en I'm dream-ing of, — Makes that heav-en seem

far a-bove — An-y hope that I'll gain my quest.

Molto espressivo, appassionato

ff ROBERT

Dreams are vain: But I cling to the

agitato

mer - est chance that you may hear me.

rall.

Dreams are vain: for when ev - er I

poco agitato

wake I nev - er find you near me.

rall. e dim.

Ped. *

Tempo I

f ROBERT

Want-ing you,_ Noth-ing else in the world will do. _ In this world you are

f

allarg.

all that I a - dore! _____

Broad

f

All I a -

8va

ff

allarg.

f

sf

Tempo I

Robert

dore. _____

Marianne

mf

Want- ing you,_ ev-'ry day I am want-ing you _ Ev-'ry night I am

mf

long - ing to ___ Hold you close to my eag - er breast.

mf

Want- ing love ___ in that heav-en I'm dream-ing of ___ Makes that heav- en seem

mf

far a - bove ___ An - y hope that I'll gain my quest. —

Maestoso

Marianne

ff

Dreams are vain: ___ but I cling to the

Robert

ff

Dreams are vain: ___ but I cling to the

ff

Marianne

mer - est chance that you may hear me.

Robert

mer - est chance that you may hear me.

Marianne

Dreams are vain for when ev - er I

Robert

Dreams are vain for when ev - er I

Marianne

rall. e dim.

wake, I nev - er find you near me!

Robert

rall. e dim.

wake, I nev - er find you near me!

rall. e dim.

Ped. *

Tempo I

Marianne

f

Want-ing you, noth-ing else in this world will do. In this world you are

Robert.

ROBERT

f

In this world you are

f

allarg.

Marianne

all that I a - dore!

Broad

f

All I a -

allarg.

Robert

all that I a - dore

f

All I a-

8va

allarg.

ff

sff

f

rall.

Pause for applause!

Moderato

(All enter again)

Marianne

dore!

rall.

Robert

dore!

ff

rall.

sf

Strings, Horns & Trombone

R. H.

f

DUVAL: *"Now, Monsieur, - we are here to see you get your prize."*
MARIANNE: *"Of course you shall have your kiss, Monsieur "Le Poete," and then your dance."*
Cue: "I suggest we dance into the garden!"

Molto espress.

Marianne: Dreams are vain: But I know I'm a -

Robert: Dreams are vain: But I know I'm a -

f molto espr.

Marianne: wake at last and you are near me.

Robert: wake at last and you are near me.

Dance (Slow Valse) *(Robert starts waltz with Marianne)*

f

Piu mosso *(faster)*

(Robert walks towards the garden.)

f

Girls: So they dance to the gar-den that breathes ro - mance.

Men: So they dance to the gar-den that breathes ro - mance.

f

f

Girls: They're be - gin-ning to climb the heights of love.

molto cresc. *rall.*

Men: They're be - gin-ning to climb the heights of love.

molto cresc. *rall.*

molto cresc. *rall.*

molto cresc. *ff* *rall.*

Ped. ✻

Cue: ROBERT:
"What does this mean?"

Tempo di Marcia

RIBAUD: *(ignores him and turns to Marianne.)*
"Mademoiselle, you were a great help to me.
You danced him right into my arms."

(He turns to his men)
Take off his mask.
(They take off Robert's mask,
Marianne sees him.)

mf
Cello

MARIANNE:
"Robert!"

RIBAUD: *"Call him by his full name.-He is a nobleman."Le chevalier Robert Misson." Thank you for your aid, mademoiselle."*

Cello

ROBERT: *"Do you mean that - - -*
She conspired with you, to trap me?"

Cue: RIBAUD: *"Er- would you mind-*
there is a little paper in our coat- - -
that's it!"

RIBAUD: (*draws a paper from Robert's coat and reads:*)
"His majesty Louis the XIV^th of France greets his servant. We command you, Jean Jacques Ribaud to discover

Moderato
Clarinet

mf

Robert Misson, traitor; and deliver his body to General LePage our royal govenor of the Bastille, and it is further commanded that said Ribaud shall be aided by every faithful subject of the King."

Snare Drum ad lib

ROBERT: *"Mademoiselle, I am glad to learn that you are faithful."*

Cue:
RIBAUD: *"So, Monsieur Beaunoir, the sooner your ship can set sail, the sooner we can treat Paris to a most amusing execution."*

ROBERT: *"All right, Ribaud, you have won, but long after my amusing execution something*

Tempo di Marcia

8 BASSES

mf (off stage)

Give me some men who are stout-heart-ed men, who will

mf

pp

will live after me. Listen! - You hear that, - that song, that spirit will eventually

fight for the right they a-dore, Start me with ten who are

destroy you and your king, and all the cruelty you stand for!"

stout-heart-ed men and I'll soon give you ten thou-sand more. Oh!

ROBERT: (*cont. to Marianne*) "*And you, mademoiselle, you have won too - but long after this*

Molto espressivo

mf

night you, like your friend, will be haunted by a song! And if love never comes to you -"
Cue: "remember that one day you made a mockery of it."

f ROBERT

Dreams are vain: ——— But I clung to the mer - est chance that

f

you would hear me. Dreams are vain: ——— I've a -

-wak-ened to find that love is no - where near me.

RIBAUD: (*spoken*) *"Very lovely sentiment - Now, monsieur, would you mind going inside and taking off our clothes!"* *Cue: "They fit me better!"*

Horn
sf

MARIANNE: (*pleading*) *"Robert!"*

ROBERT: *"Please, mademoiselle - I would rather not hear your voice."*

Appassionato

Girls

SOPR. *mf*

ALTO (*Hum*) Ah! Ah!

Men

mf

(*Hum*) Ah! Ah!

mf

(*Hum*) Ah! Ah!

f

(*Robert exits with his guards*)

Girls

molto allargando

Ah Ah! Ah! Ah!

molto allargando

Men

Ah Ah! Ah! Ah!

molto allargando

Ah Ah! Ah! Ah!

8va

molto allargando

sff *sff* *sff* *sff*

Harp solo

RIBAUD: *"Monsieur Beaunoir, how soon can your boat set sail with our prisoners?"*

BESACE: *"We agreed to sail to Martinique, but all the way to France - never!"* (*Sailors all murmur assent*)

Tempo di Valse molto lento

p

Cello

MARIANNE: (*to Besace*) *"But suppose I go on the boat with you - all the way?"*

RIBAUD: (*breaking in*) *"Quite unnecessary, mademoiselle. They must go! To oppose a command of the King is treason?"*

MARIANNE: *"But I want to go!"*

RIBAUD: (*quickly*) "*Why should you want to go?*"

MARIANNE: (*Seeing Duval moves toward him*) "*To be with you, Georges.*"

BEAUNOIR: "*I told you*"

DUVAL: "*She's always loved you.*" RIBAUD: "*I doubt it I know whom she loves.*" DUVAL: "*What do you mean, sir?*"

RIBAUD: "*Ask her!*"

DUVAL: "*Marianne.*"

MARIANNE: (*turning on Ribaud*) "*You - you fool! You, who see so much and yet see so little, - But what do you know of a woman's heart (to Duval) - of course I love Georges - and I must be on that boat - with him!*"

Moderato

Clarinet

Viola.

Tempo di Valse moderato

MARIANNE

One kiss one man to save it for, — One love for

Viol.-Cello Solo

him a - lone. — One word one vow and noth-ing

piu espr. e rall.

a tempo.

more — To tell him I'm his own. —

piu espr. e rall.

a tempo.

(Marianne looks at Riband - is disturbed by his look)

Marianne

Girls

SOPR. *f*

ALTO

One mag - ic night with - in his arms, ——

f

One mag - ic night with - in his arms, ——

Men

f

f

Girls

cresc. ed allarg.

— With pas - sion flow'rs un - furled. ——

cresc. ed allarg.

Men

— With pas - sion flow'rs un - furled. ——

cresc. ed allarg.

cresc. ed allarg.

Ped.

(Defiantly sings) *molto espr.*

Marianne

mf

And all my life I'll love on - ly

Girls

Men

mf *molto espr.*

(Marianne goes in Duval's arms. Robert in chains crosses and sees her)

ff *Very broad* Lento

Marianne

one man And no oth - er man in the world.

Girls

ff

And no oth - er man in the world.

Men

ff

And no oth - er man in the world.

ff

Very broad Lento

CURTAIN

sff

Intermezzo

No.17

Andante cantabile

Piano

8va

Strings and Wood Wind

mf

ad lib.

8va

ad lib.

Oboe

p

Clarinet and Flute

f cresc. poco a poco

ff

f Horns

Trumpet

sff

Tempo di Marcia

sf mf

Trumpet

f

poco rit

Valse lento (*molto espressivo*)

mf

cresc. ed allarg. *f*

mf

Ped. ✻

rit.

f

piu allarg.

sf

Andante espressivo

mf

Piu espressivo, quasi appassionato

ff

poco agitato

rall.

poco agitato

rall.

Ped.

Allegro con brio

f poco a poco cresc.

allargando

ff marcatissimo

sff

sff

Opening Act II

No.18

Allegro brillante

Piano

ff

f

ff

Curtain up

(Sailors discovered working on deck, singing chanty led by Besace. The fog lifts during song - at end of number man with fiddle, another with accordian, softly etc.)

Meno

f *mf*

Moderato

BESACE

p

Yes, heave ho! —— Round the cap - stan

p

go —— Heave, men with— a will,——

Tramp and tramp— it still.—— The an - chor's off— The

Besace

ground — And we are out - ward bound — Yes,

TENORS *f*

Men

Yes,

BASSES *f*

sf

Besace

ho — heave ho! — Yes, ho — heave ho! — Yes,

Men

ho — heave ho! — Yes, ho — heave ho! — Yes,

f

Besace

ho ——— heave ho ——— Yes, ho ——— heave ho!——— So

Men

ho ——— heave ho ——— Yes, ho ——— heave ho!——— So

Besace

all to - geth - er, now: ye ho!——

Men

all to - geth - er, now: ye ho!——

ff

8va

sff

Ped. ✻

Funny Little Sailor Men

(Besace, Lombaste and Chorus)

No. 19 *Cue:* LOMBASTE: *"He is not afraid, come on!"*

VOICE

BESACE

mf

I hates the sight of ev - 'ry-thing What calls her-self a

Piano

p Horn *mf*

fe - male, For hell is what they al - ways bring to

Besace

ev-'ry hap-py free male

TENORS

mf

Men

No good can come of pet-tin' 'em And

BASSES

mf

Besase

Oh, I hates a sex what can

Men

let - tin' 'em near to you.

Besase

make poor wrecks They

Men

Out of an - y sail - or crew!

BESACE

find an un - sus - pect - ing man and treat him kind and

ten - der, They scheme and plot, Con-nive and plan And force him to sur -

Besace

ren - der.

Men

They take his grog and ba - con, And

Besace

Oh, I hates the sex with their

Men

feed him on milk and tarts!

Girls

How

Besace

swan white necks And their coal black hearts!

Allegretto (*bright*)

p GIRLS

can you speak that way? Such

dread - ful things to say! You

mf

should not be a - fraid of us, You

know that wo - men pay. What

could we ev - er do To

harm that might - y crew? When

molto cresc.

molto cresc.

ev - 'ry sing - le maid of us Is

dim.

dim.

scared to death of you.

LOMBASTE

mf

There is no need to hide a - way in cor - ners

mf

Like sheep - ish and gi - gan - tic young Jack

L.H.

BESACE

Hor - ners. Oh, I hates the sex To be

L.H.

LOMBASTE

on their decks Hang - in' 'round der necks, Just to hound and vex. If our

GIRLS

lips once touch, You will find it won't hurt much.

poco rall.

poco rall.

Allegretto scherzoso

LOMBASTE

p a tempo.

Oh! What are you a - fraid of? What are you a - fraid of?

p molto leggiero
a tempo.

GIRLS

Fun - ny lit - tle sail - or boy,

LOMBASTE

Oh, what are you a - fraid of?

GIRLS

What are you a - fraid of, What is mak - ing you so coy? You

mf

say that we per - sue you, We on - ly lag be - hind, We would

mf

MEN GIRLS *dim.*

nev - er dare. Hey, get ov - er there! How can you be so un -

dim.

LOMBASTE

mp

kind? We're real - ly ve - ry harm - less. Is a sail - or arm - less

mp

MEN

When he has a girl to hug? Please, run a - way and leave us,

You can-not de-ceive us, With a lot of love Hum - bug. Now

mf

smile and show your dim - ples, And all those teeth of

mf

ALL *mf*

pearl. For a sail - or's eyes can win sweet sighs From

mf

this a - dor - ing girl. Oh, girl!

1-2 ✲) 3

sf

Ped. ✲

✲) *Repeats only for Dance.*

Incidental
and
Lover, Come Back To Me

No.20

DUVAL:(*strikes Robert on the jaw*)*"Take him to the brig!"*

RIBAUD: *"Captain! Do you mind sending this prisoner to my cabin? I too have a few questions to ask him!"*

Moderato

Piano

Cello & C. Bass
Cello Solo

sf *p*

(*Robert is taken past Marianne*)

DUVAL: *"Very well, take him to Monsieur Ribaud's cabin."*

Andante sostenuto

Horn

mf espressivo

L.H.

Harp

DUVAL: *"That is discipline!"*

MARIANNE: *"How can you strike a man who cannot defend himself?"*

MARIANNE: *"I am afraid I don't understand!"*

Cl.

L.H.

Vivace

f Trumpet

GERARD: *"Captain, we've picked up a strange sail on the horizon."*

DUVAL: *"What flag?"*

GERARD: *"We can't make out, sir!"*

Cue: DUVAL: *"Keep a sharp watch! If she lays a course to follow us, report immediately!"* (*Gerard and Duval exit.*)

RIBAUD: *"How curious to take Robert's side, Captain Duval is the man to whom you sang an impassioned love song. The man for whom you came on this voyage - at least - so you told me."*

MARIANNE: *"Don't you believe me?"*

Andante

Harp

mp espr.

Viola

R.H.

RIBAUD: *"Unfortunately, Mademoiselle, I still believe you came on this trip to help Robert."*

MARIANNE: *"Has the great Monsieur Ribaud seen me do one thing to help Robert?"*

RIBAUD: *"Lack of opportunity."*

Sostenuto

Flute

MARIANNE: *"You're mistaken."*

RIBAUD: *"I believe that if that gentleman had one free moment, he would come straight to you."*

p

Cl.

MARIANNE: *"You're mistaken, he hates me - thanks to you!"*

RIBAUD: *"I believe he would come straight to you. Anyway, let's not argue. I know a better way to settle the question!"*

p Horn *espr.*

MARIANNE: *"Julie, I must get a note to Robert right away, I want you to find a way to give it to him."* (*Tears a page out of a little book of poems.*) JULIE: *"I'll try."*

MARIANNE: *"I've been carrying this around, waiting for a chance to give it to him."*

JULIE: *"But this is a poem."*

MARIANNE: *"I have scribbled a message on the other side"*

Sempre sostenuto

Violin Solo

8va

p Strings

espr.

JULIE: *"Why did you write it on the back of your favorite poem?"*

MARIANNE: *"I thought he might read both sides!"*

JULIE: (*reading*) *"You went away I let you."* (*she sighs.*)

MARIANNE: *"Hurry Julie!"* (*Julie exits.*)

Molto sostenuto

rall.

sf

p

Moderato

mp a tempo.

Marianne: You went a - way, I let you, We broke the ties that

mp a tempo.

bind. I want - ed to for - get you

Oboe

And leave the past be - hind. *mf* Still the mag - ic of the night I

met you Seems to stay for - ev - er in my mind.

rall.

rall.

Refrain
Piu espressivo, ma sempre moderato

p a tempo.

The sky was blue, And high a - bove The moon was new,

a tempo.

p

And so was love. This eag-er heart of mine was sing - ing:

"Lov-er, where can you be?" You came at last,

Love had it's day; That day is past, You've gone a - way;

This ach- ing heart of mine is sing - ing: "Lov- er, come back to

me!" Re - mem - b'ring ev - 'ry lit - tle thing you

used to say and do, I'm so lone - ly!

poco accel.

poco accel.

a tempo.

Ev - 'ry road I walk a - long I've walked a - long with you.

a tempo.

No won - der I am lone - ly! The sky is blue,

The night is cold, The moon is new But love is old,

And while I'm wait - ing here This heart of mine is sing - ing:

"Lov - er, come back to me!"

Harp

mp MARIANNE

The sky was blue, And high a - bove The moon was new,

mp *a tempo.*

And so was love. This eag - er heart of mine was

(Robert enters - Ribaud behind)

sing - ing: "Lov - er, where can you be?"

ROBERT

You came at last, Love had its day; That day is past,

You've gone a - way; This ach - ing heart of mine is

sing - ing: "Lov - er, come back to me!"

RIBAUD: *"He came straight to you - Take him back to his cabin!"*

Clarinet

pp

poco accel.

(Robert crosses over to Marianne)

ROBERT

a tempo.

Ev - 'ry road I walk a - long I've

a tempo.

walked a - long with you. No won-der I am lone - ly!

(Ribaud orders Robert taken back) (they scuffle) Ribaud takes note away from Robert

f

rall. **MARIANNE** *(alone on stage)*

And while I'm wait - ing here This

rall.

a tempo. *mf* *molto allargando* *(Runs off)*

heart of mine is sing - ing: "Lov - er, come back to me!"

a tempo. *mf* *molto allargando* *poco rall.* *sf*

Harp

Battle Scene (Act II. Scene 1)

No. 21

Cue: DUVAL: *"Quarter-master, run up your colors!"* (*Takes telescope on stairs.*)
ROBERT: *"You don't have to fight over me. You've got the fight of your life on your hands. That boat looks like Captain Ramsey - the Pirate."*

Moderato

Piano

pp

Cello

GERARD: (*appearing on poop deck*) *"Captain, Captain! They have the wind on us and are bearing down on us!"*

Horn

p cresc.

R.H.

mf

DUVAL: *"Have they shown their colors? Let me have that glass!"*

Trumpets
(*exits*)

f

Cue: DUVAL: (*pointing to prisoners*) *"Brunet, those prisoners, take off the chains. Make 'em fight!"*

BESACE - *"Man the guns"*
DUVAL - *"What ship are you? What ship, I say? Show your colors"* (*shot*)
LIEUTENANT - *"They're going to board us"*

ROBERT: (*to Ribaud*) *"We'll be in the thick of it pretty soon!"*

R.H.

Orchestra effect of Volley of fire!

f R.H.

ff

Cue: DUVAL: *"Their metal is too heavy for us."*

DUVAL: *(turning on him) "You've heard your captain."*

ROBERT: *"Captain be damned." (Knocks him cold, Duval drops his sword)*

Poco agitato

pp

ROBERT: *"Men, do you know what surrender means?"*

EMILE: *"Chevalier, I salute you."*

(Robert picks up sword) "Salute hell, we've got work ahead"
SAILORS: *"But, our Captain?"*
ROBERT: *"We're fighting for our lives and our women throw that man into his cabin"*

ROBERT: *"I'm captain now."* JACQUES: *"They're drawing alongside they're waiting to board us, man that rail."*
BESACE: *"They're two to one, it's useless to fight them hand to hand."*

ROBERT: *"Come on, men, forward." (Leads men off)*

sff

Cue: ROBERT: *"You're worth five of them!"*

(*Pirates board ship*)

Molto agitato

mf

(*Sailors fight with swords*)

sf sf sf

Sempre agitato

ff

(*PP When Robert recognizes Philippe*)

p

Finaletto And Drill

No. 22 *Cue: (After laugh on Alexander's Napoleon pose)*

(Marianne enters)

Andante espressivo

MARIANNE: *"Pirates" (She laughs)*

pp

Piano

PHILIPPE: *(Infuriated by the laugh)*
"You'll find your place with the other women!"

MARIANNE: *"Oh, you steal my ship - and then you ask me to take my place with women that are bought and sold like cattle - brides on a bride ship."*

Tempo di Marcia

mf

ROBERT: *"Wait! You've asked me what I'm offering. It's this: Philippe and I have long dreamed of a land that was free. That hope is now ahead of us. We ask you to forget you're an aristocrat - to join these*

molto cresc.

people.- We offer you the chance to share our dream."

PHILIPPE: (*Showing her the completed flag*) *"For God, and for liberty!"*

ff *R.H.*

(*There is prolonged cheering from the crew.*)
MARIANNE: *"Oh, you fools - you dreamers! You can't defy the entire world."* (*Turns - goes up on stage*) *"I'll never join with thieves and pirates!"*

Cue: MEN: (*angrily*) *"Seize her - she's against us."*

ROBERT: (*halting them*) *"No, wait!"*

Vivace

mf *f*

MARIANNE: (*Is now on poop deck*) *"My friends, I'm not against you. I'm trying to make you see the truth.-*

Molto moderato

pp dolce

Whom do I see? Sailors who served my father, petty officers who begged for favors from us, bond servants who knelt to me. You've all been servants. Do you think you suddenly can become rulers? My friends, you'll

rall.

war amongst yourselves_ your venture will end in disaster._ You've begun by stealing my ship_ and you'll go

a tempo.
sempre ***pp***

on stealing other ships_ and you'll set the whole world against you. My friends, we must have kings and rulers. These hot heads_ Robert and Philippe_ they can dazzle you with silly talk! Their dream of

an island_ an island where each shares with the other_ and all are equal_ I'm warning you:
Cue: It's a wild empty dream!"

Tempo di Marcia

TENORS
mf *(off stage)*

Men

Give me some men, who are stout-heart-ed men, Who will

mf BASSES

✡)

ff

p

✡) *Repeat 5 times. Girls only sing during March_ Evolutions*

ROBERT: *"Listen does that sound like an empty dream?"*

Philippe

Robert

Men

f

Start me with ten who are

fight for the right they a - dore. Start me with ten who are

ff

stout-heart-ed men, And I'll soon give you ten thou-sand more, Oh!

Philippe

Shoul - der to shoul - der and bold - er and bold - er They

Robert

Shoul - der to shoul - der and bold - er and bold - er They

Men

Shoul - der to shoul - der and bold - er and bold - er They

Philippe

grow as they go to the fore.

Robert

grow as they go to the fore.

Men

grow as they go to the fore.

Philippe
Then there's noth - ing in the world can

Robert
Then there's noth - ing in the world can

Girls
Then there's noth - ing in the world can

Men
Then there's noth - ing in the world can

Philippe
halt or mar a plan.

Robert
halt or mar a plan.

Girls
halt or mar a plan.

Men
halt or mar a plan.

Philippe: When stout-heart-ed men can stick to-

Robert: When stout-heart-ed men can stick to-

Girls: When stout-heart-ed men can stick to-

Men: When stout-heart-ed men can stick to-

1. 2. 3. 4. 5. 6.

Philippe: geth-er man to man.

Robert: geth-er man to man.

Girls: geth-er man to man.

Men: geth-er man to man.

sff *ff* *sff*

Love Is Quite A Simple Thing

Quartet

(Julie, Alexander, Besace and Lombaste)

No. 23 *Cue:* ALEXANDER: *"You start even!"*

Allegretto (*not fast*)

VOICE

Piano

mf BESACE

Why do the po - ets throw us in con - fu - sion

mf

— By sug - ar coat - ing love with false il - lu - sion?

JULIE

p

Why do we let ro - man - tic writ - ers all con-spire to

p

cram us With fair - y - tales that make us seek one love a - lone se -

ALEXANDER

-rene? Why not ad - mit the fact that we are most - ly po - lyg -

LOMBASTE

am - ous? And men are men, and girls are not. If you get what I mean?

Refrain
Tempo di Valse

ALL

Love is quite a sim - ple thing and noth - ing

so be - wil - der - ing, No mat - ter what the

po - ets sing in words and phras - es

lyr - ic - al. Birds find bliss in

ev - 'ry tree And fish - es kiss be -

neath the sea. So when love comes to you and

cresc.

JULIE

me It real - ly ain't no mir - a - cle. They

cresc.

sf

Tempo I

mf

try to li - bel good Queen Is - a - bel - la, Im -

mf

ply - ing that Co - lum - bus was her fel - low.

LOMBASTE

It's true, that just be - fore he tried to cross the broad At -

-lan - tic He came to see her now and then to have a lit - tle

BESACE ALEXANDER

chat. He taught her some geo - gra- phy, But when she got ro - man-tic He

proved to her the earth was round And then he left her flat.

Tempo di Valse

Love is quite a sim - ple thing And noth - ing

so be - wil - der - ing. No mat - ter what the

po - ets sing in words and phra - ses lyr - ic - al.

— Birds find bliss in ev - 'ry tree And

fish - es - kiss be - neath the sea, So when love comes to

you and me It real - ly ain't no mir-a-cle.

cresc.

cresc.

sf

Dance

Allegretto

mf

Allegro

f

sf

f

sf

f

Encore (Dance from 𝄋 al Fine) 𝄋

sf *sf* Fine

f

After Encore attacca

Opening Music For Stockade

No.24

Allegretto pittoresque (a l'orientale)

Trumpet

Piano

mf

Wood Wind

Gerard appears
(orchestra dim. to pp)

p

pp

Robert appears

smorz.

ppp

Marriage Number

(Julie, Alexander and Ensemble)

No. 25 *Cue*: PHILIPPE: *"Fine sentiment, but a hell of a waste of time."*

Allegretto

Girls

p

Just one year a - go we were mat - ed,

(Chimes)

Piano

p Strings *legato*

That is why to - day we are fêt - ed As a lot of hap - py brides and

grooms. You

Girls

p TENORS

You have hon - ored and o - beyed us, good and faith - ful brides you have made us

Men

p BASSES

Girls

made hand - some young grooms. And

Men

We'll for - get the times you have flayed us With the heav - y han-dles of your

Girls

now at last the first year's o - ver. What a chance we all were tak - ing

Men

brooms.

When we gave our pledge

Stand - ing here in fear and quak - ing,

Girls

All our nerves on edge.

Men

Has it been for worse or bet - ter?

(*Alexander and Julie start to enter up R.*)

Girls

So far it's been so — so!

mp

Here comes Al-ex- an-der, he's been

Men

mp

mp

mar-ried just as long. You are glad you're married, Are we right or are we wrong?

Men

Piu mosso

Girls

mf

Has he made you hap - py, Ju - lie?

Men

mf

Has she nev - er been un-rul - y?

mf

mf

Girls

rall.

Tell us now and tell us tru - ly How you get a - long.

Men

rall.

Tell us now and tell us tru - ly How you get a - long.

rall.

rall.

Try Her Out At Dances

Tempo di Fox trot *(not fast)*

Julie

p

Mar-riage is a gam-ble, that is trite but true. ____

Girls

SOPRANO

ALTO

p

The same for

Piano

p molto leggiero
a tempo.

Alexander

mf

Just gam-ble

Girls

me and you. ____ But what's a girl to do? ____

Alexander

p

And the ones that beat the game are ve - ry few.

Men

mf

You can-not

mf

p

Alexander

mf

You'll come out

Men

tell who'll be sweet-est or bright - est.

mf

well, if you put her to my test.

1st Refrain *(in strict tempo, not too fast)*

ALEXANDER

Try her out at dan - ces, And if her step ad - van - ces When

Alexander

you ad - vance, The chance is: She'll be the girl!

Men

What a way to pick them!

JULIE

p

But if when you're lead-ing She trips a-long un-heed-ing, Slows

p

Julie

down when you are speed-ing, Then free the girl.

Men

mf

Send her right a-way!

mf

mf

sf

ALEXANDER

mf

If you can-not blast her De-sire to be your mas-ter Dis-

mf

-as - ter will pile up - on dis - as - ter!

JULIE

p

But if she should fol - low The arm of her A - pol - lo And

p

Julie

nest - le in its hol - low, She'll be the girl!

Alexander

mp

She'll be the girl!

f

(All sing)

f

sf

Dance

p

Julie

Try her out at dan-ces, And if her step ad - van-ces When

Alexander

Try her out at dan-ces, And if her step ad - van-ces When

Girls

Try her out at dan-ces, And if her step ad - van-ces When

Men

Try her out at dan-ces, And if her step ad - van-ces When

Julie
you ad-vance, the chance is: She'll be the girl.

Alexander
you ad-vance, the chance is: She'll be the girl.

Girls
you ad-vance, the chance is: She'll be the girl.

Men
you ad-vance, the chance is: She'll be the girl.

Julie
But if when you're lead-ing She trips a-long un-heed-ing, Slows

Alexander
But if when you're lead-ing She trips a-long un-heed-ing, Slows

Girls
But if when you're lead-ing She trips a-long un-heed-ing, Slows

Men
But if when you're lead-ing She trips a-long un-heed-ing, Slows

Julie
down when you are speed-ing, Then free the girl!

Alexander
down when you are speed-ing, Then free the girl!

Girls
down when you are speed-ing, Then free the girl!

Men
down when you are speed-ing, Then free the girl!

Julie
If you can-not blast her de - sire to be your mas-ter dis-

Alexander
If you can-not blast her de - sire to be your mas-ter dis-

Girls
If you can-not blast her de - sire to be your mas-ter dis-

Men
If you can-not blast her de - sire to be your mas-ter dis-

f

Julie
-as - ter will pile up - on dis - as - ter.

Alexander
-as - ter will pile up - on dis - as - ter.

Girls
-as - ter will pile up - on dis - as - ter.

Men
-as - ter will pile up - on dis - as - ter.

Julie
But if she should fol - low The arm of her A - pol - lo And

Alexander
But if she should fol - low The arm of her A - pol - lo And

Girls
But if she should fol - low The arm of her A - pol - lo And

Men
But if she should fol - low The arm of her A - pol - lo And

Julie

nes - tle in its hol-low, She'll be the girl.

Alexander

nes - tle in its hol-low, She'll be the girl.

Girls

nes - tle in its hol-low, She'll be the girl.

Men

nes - tle in its hol-low, She'll be the girl.

marcatissimo

f

f

f

sf

ff

ff

sf

×) *Repeat last eight bars for ensemble exit.*

Reprise

"Softly As In A Morning Sunrise"

(Philippe and Men)

No. 26

Cue: PHILIPPE: *"The greater the man the greater the fool (Introduction) when it comes to woman."*

Philippe

Soft - ly

as in a morn-ing sun - rise The light of love comes

steal - ing in - to a new born

Piano

Philippe

day, Oh! Flam - ing

mf

TENORS

Men

Ta ta ta ta ta ra ta ra ta Flam - ing

mf

BASSES

mf

f

mf

Philippe

with all the glow of sun - rise A burn-ing kiss is

now Sun - rise

Men

Philippe

seal - ing The vow that all be - tray For the pas-sions that

Seal - ing the vow and be - tray For the pas-sions that

Men

Poco animato

Philippe

thrill, love And lift you high to heav - en,

thrill, love And lift you high to heav - en,

Men

f piu espr.

Philippe

— Are the pas-sions that kill, love, And let you fall to

poco rit

Men

— Are the pas-sions that kill, love, And let you fall to

poco rit

poco rit

Philippe

hell. So ends the sto-ry. Soft - ly as in an eve-ning

molto allarg.

ff

f a tempo.

Men

hell. Soft - ly as in the

f a tempo.

8va

molto allarg. e marc. f a tempo.

Philippe

sun - set, The light that gave you glo - ry

Men

eve - ning now glo - ry

Philippe

Will take it all a - way.

Men

be a - way, ta ra - ta ta ta

sf *sff* *ff* *sff*

R.H.

attacca

Never For You

(Marianne)

No.27

Moderato

PHILIPPE *(Rec.)*

(Speaks)
"Robert, forget her!"

VOICE

"Soft - ly as in a morn - ing sun - rise"

Flute

Piano

p

ROBERT *(Recit.)*

(Marianne enters)

As long as she is near, some-how my hope will not

Clarinet

Strings

MARIANNE *(enters from cabin.)*

ff

mf

die. Mon - sieur, I have o - ver heard, My win-dow's just a-bove. Your

Poco animato

f

du - ty is ver - y plain, Don't shirk it for a

8va

f

hope that's vain. Your peo - ple come

rall.

first. Give me up and let me go! ——

rall.

ff

Allegretto

mf

Our love is dead you

mf

Viola

know. For you de - stroyed it long a -

go, long a go.

rall.

rall.

f

Vivo

f a tempo.

Once my heart was yours for the ask - ing

f a tempo.

I would have giv - en all to you.

Once my heart was yours for the ask - ing.

cresc. molto

But you tried to take it a - way and

rall.

cresc. molto

rall.

ff

now that heart has gone a - stray, Love may re - turn And start a -

allarg.

mf tranquillo

molto piu tran-

8va

ff

allarg.

tranquillo

molto piu tran-

quillo

new, But nev-er, nev-er for for you!

(*Runs into cabin*)

quillo

ff

sf

ff

sff

attacca

Reprise "Lover, Come Back To Me"

No. 28

Andante

8va

ROBERT: *"Men, I have made my decision. I will let her go."*
PHILIPPE: *"Forget her!"*
loco

ROBERT: *"Could you forget your woman? Nor can I!"*

Piano

p Strings

mf

Moderato espressivo

p

Robert: The sky was blue, And high a - bove The moon was new

p

And so was love. This eag - er heart of mine was sing - ing:

Robert

Lov - er, where can you be? You came at last,

Tenors

pp

Hm

Basses

pp

Robert

Love had its day, That day is past, You've gone a - way,

Tenors

Hm

Basses

Robert

This ach - ing heart of mine is sing - ing: "Lov - er, come back to

Tenors

Hm _____ of mine was sing - ing: "Lov - er, come back to

Basses

Robert

mf

me!" Re - memb'ring ev - 'ry lit - tle thing you used to say and do,

Tenors

me!" Ah! All you used to say

Basses

mf

Robert

poco accel.

I'm so lone - ly, Ev 'ry road I walk a - long I've

Tenors

poco accel.

I'm so lone - ly. Ah, a -

Basses

poco accel.

poco accel.

Robert

walked a - long with you, No won-der I am lone - ly

Tenors

long with you, No won-der I am lone - ly

Basses

ROBERT

p

The sky is blue, The night is cold, The moon is new,

p

But love is old

rit.

And while I'm wait - ing here, This

(Marianne *a tempo.*

p

rit.

p

(slow close in)

appears at cabin window)

Marianne

p *cresc.* *e* *rall.*

"Lov - er, come back to me."

Robert

heart of mine is sing - ing

p *cresc.* *e* *rall.*

"Lov - er, come back to me."

Tenors

p *cresc.* *e* *rall.*

"Lov - er, come back to me."

Basses

p *cresc.* *e* *rall.*

a tempo.

rall.

f

attacca

Dark Change

No. 29

Moderato

Piano

p

×) *Stop at beginning of comedy scene*

Un poco piu animato

mf

p a tempo.

cresc.

rit. mf

p a tempo.

poco allarg.

×)

*) *Repeat the entire reprise after Ribaud and Besace exit on black out.*

Finale Ultimo (Cabin Scene)

No.30 *Cue:* ROBERT *"Yes."*

Tempo di Valse grazioso

RIBAUD: *"What a pretty story! Just at the moment when they were about to part they find themselves together on a moonlight night in a ro*

Piano

p Strings

mantic little cottage, and by some strange circumstance they are already married. They have only one wish- and that is that the old gentleman should say Good night- And so Good night."(He exits softly closing door.)

Poco animato

ROBERT: *"You know I've dreamed of this so many times,*

1st time Flute
2nd time Violin Solo

p
Strings

1st time Clarinet
2nd time Violin Solo

And now that it's happened— it still seems unreal."

MARIANNE:
"You're my husband."

ROBERT: *"Yes, that's right.—*

MARIANNE.
And this is our home?" *"Yes, this is our home."*

(Robert takes off ring - places it on her finger-

p Viola Solo

kisses her hand.)

smorz.

Harp

Ped. *

Valse espressivo

ROBERT *(sings)*

mf

One kiss, one girl to save it for, One

mf

love for her a - lone. One word, One

poco espr. e rall. a tempo.

vow and noth-ing more. To tell her I'm her

poco espr. e rall. a tempo.

MARIANNE

mf

own. One mag - ic night with - in his arms

p

cresc. ed allarg. f BOTH

— with pas - sion - flow'rs un - furled; But

cresc. ed allarg. f

Ped. *

p a tempo. *poco rall.*

I will try to love on - ly one {man / girl} And

p a tempo. *poco rall.*

piu allarg. *f* *(Embrace)*

no oth - er {man / girl} in the world.

piu allarg. *f*

(Marianne slowly disengages herself from his embrace and crosses slowly to the window and looks out.)

Andantino

p Strings

(He is puzzled - watches her)

Cello

p

Turns out light - and comes near her

f

Molto espressivo

f MARIANNE

Dreams are vain, but I cling to the

ff

agitato

mer - est chance that you may hear me.

agitato

Marianne

rall.

Dreams are vain, for when - ev - er I

Robert

rall.

Dreams are vain, for when - ev - er I

rall.

poco agitato

Marianne

wake I nev - er find you near me.

poco agitato

rall.

Robert

wake I nev - er find you near me.

poco agitato

rall.

(Marianne-slowly reaches forward and gently pulls the shutters.)

Tempo I

Cello

mf

8va

Tutti.

Ped.

(She closes the shutters.
He kneels and kisses her hand.)

Lento *(very slow)*

(Black out.)
(Change of Scene.)

8va

p

p

Ped. *

Scene B

Moderato

(Early morning) (Ribaud-comes on looking at watch.)

BESACE: *"Well, you've won, the French are rounding the point. They're sailing in."*

mf R. H.

RIBAUD: *"At last the King's ships! Ribaud, Ribaud!"*

DELAMARE:

RIBAUD: *"Well?"*

DELAMARE: *"Those French ships are coming!"*

BRUNET: *"The alarm has been sounded. There's disorder all over. Our women have grown panicky."*

(Several men and women rush in.)

WOMEN: *"What's going to happen to our homes? We'll all be killed."*

RIBAUD: *"Why ask me? Am I your leader?"*

JACQUES: *"Where is Robert?"* BESACE: *"Yes, where is our leader?*
Several men: Yes, where is he?"

Cue: RIBAUD *"I'll show you where your leader is. While we're being attacked, your leader is sleeping with his woman._Follow me!"*

p

pizz.

Scene C Finale Ultimo

Allegro moderato

f

(It is dawn. The gate to the stockade is shut down.)
(At rise there is a knot of men standing outside the house more enter. Some women too. Ribaud comes on followed by four or five henchmen. The stage fills up. All grumble.)

MAN: *"Where's Robert? Bring him out!"*

Vivo

ff

WOMAN: *"Come out, Robert; we want to bid you Good-bye."* *(All laugh.)*

RIBAUD: *(Down-stage)* *"It's a shame to awaken him."*

p

(Philippe is brought on under guard.)

GERARD: *"We got the henchman - Big Philippe."*
(Cheers and jeers from the mob.)

RIBAUD: *"Welcome back, Philippe, I hope you find a plentiful water supply?"*

PHILIPPE: *"What did you do with Robert?"*

RIBAUD: *"I gave him his wife and took away his colony."*

MEN: *(all yell)* *"Bring out Misson,*

the great leader! Misson, the dreamer etc."

Vivo

f marcato

sff

(Alexander is pushed on by another man, and followed by Julie)

ALEXANDER: *(to Philippe)"I thought you said the natives were friendly!"(All laugh)*

Moderato

mf Cello

ROBERT: *(coming down stage)*
"Ribaud, I want an explanation of this."
(Crowd quiets down.)

RIBAUD: *(taking them all in with a gesture)*
"Is it not self explanatory? The only additional detail that I can give you, is that Captain Dejean of the French fleet must have landed by this time."

Energico

ff

sff

mf C. Bass & Cello

PHILIPPE: *"He sold you out to the two French boats that were outside the harbor."*

LOMBASTE: *(Entering half dressed)"What's the excitement? Where's my husband?"*

RIBAUD: *"He is at this moment coming up the hill escorting some well armed members of the King's navy."*

LOMBASTE: *"At last, more men! Cue:* RIBAUD: *Close the gate!"*

(The crowd laughs and cheers)

(Marianne opens the shutters and appears at the window)

Allegro

f

(The croud bursts into roars)

(Spoken - shouted in derision)

Girls

mp

The Prin - cess her - self!

Men

mp

The

mp

8va

p

pp

Girls

One GIRL

The Prin - cess! How is, your high - ness,

Men

Prin - cess, The Prin - cess!

8va

(*The crowd laughs uproariously*)

Girls

ad lib.

Ha - ha - ha - ha - ha - This morn - ing?

ad lib

Ha - ha - ha - ha - ha - ha

Men

Ha - ha - ha - ha - ha - This morn - ing?

Ha - ha - ha - ha - ha - ha

mf

ROBERT: *"Stop - stop, you pack of traitorous dogs"*
PHILIPPE: *"Don't waste your voice defending her. I said she would be your undoing, and - -"*

MARIANNE: *"No - no! That is not true! Listen, all of you, you're turning against the best friend you have."*

(Hoots and jeers greet her. Robert puts up a restraining hand to her - Marianne ignores him and continues)

Tempo di Marcia

sf pp

p

MARIANNE: *"You remember I opposed you all when you joined him, I told you he was a bad leader and doomed to jail - But he has not failed, he has been a glorious success!"*

(More jeers, but a little weaker) (Three men at Ribaud's order grab Robert off steps and throw him with Philippe, Alexander, Julie and Lombaste down R.)

MARIANNE *(Recit.)* *"Let the cowards and poltroons desert him, but you who have stout hearts rally, rally!"*

Allegro

pp

allargando

(Sings)

mf

Marianne: Back to him,

Oboe

mf

rit.

see him through, see him through!

rit.

Tempo di Marcia

mf MARIANNE: *(carried away by a feverish impulse)*
a tempo.

Give me some men, who are stout - heart - ed men, Who will

mf a tempo.

(The crowd jeers and threatens, but 8 men and 4 women huddle around Robert and join him and Philippe.)

fight for the right they a - dore.

Marianne
Some Girls

Start me with ten, who are stout - heart - ed men And I'll

Robert
Philippe

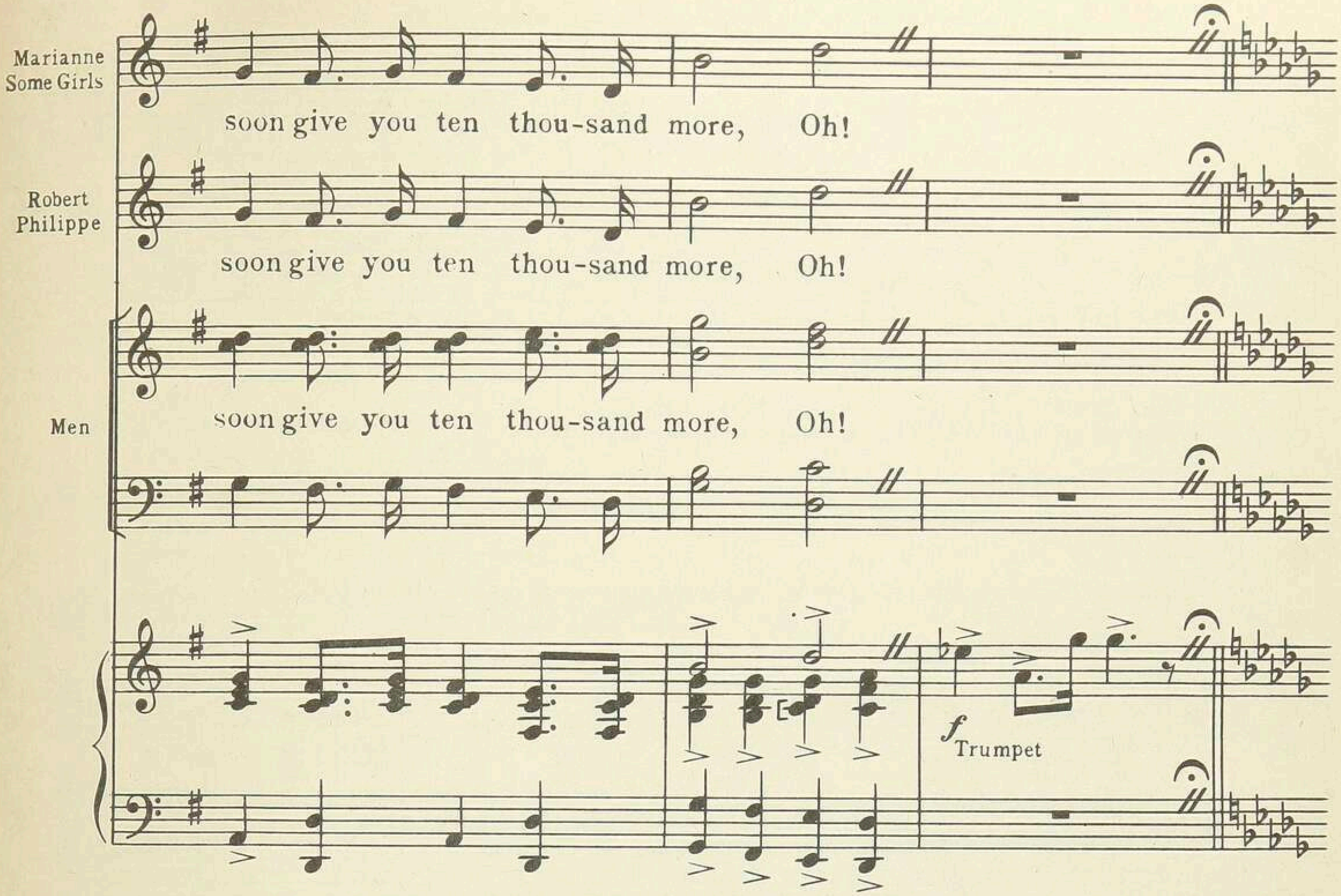
Start me with ten, who are stout - heart - ed men And I'll

TENORS

Men
(6 or 8)

Start me with ten, who are stout - heart - ed men And I'll

BASSES



DEJEAN: *(behind the gate)"Open in the name of France!"*

RIBAUD: *(with quiet majesty)"Open!"(2 Sailors pull the gate up-Dejean, a French sea captain, and his staff of officers march into stage center.)*

RIBAUD: *"Captain Dejean, we welcome you and place our fate in your hands."*

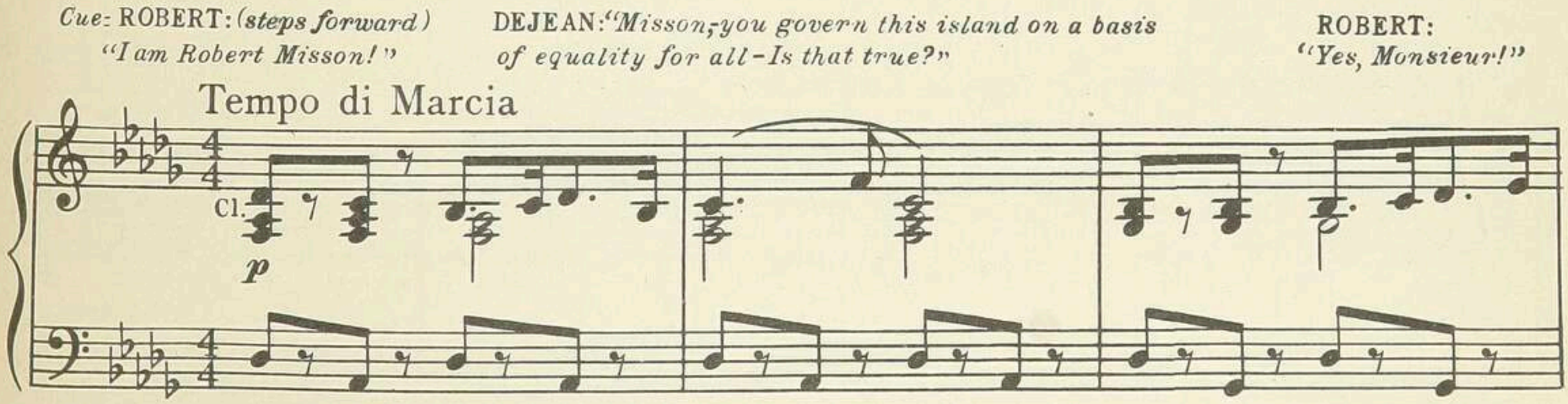
DEJEAN: *"Are you Robert Misson?"*

RIBAUD: *"Monsieur! I am Ribaud-I sent you the message and made it possible for you to land!"*

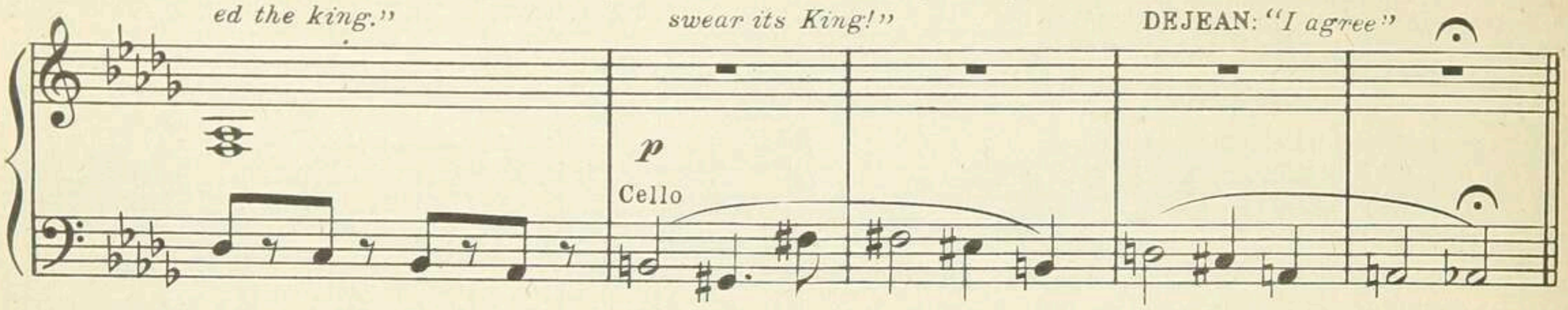
DEJEAN: *(bluntly)"Where's Misson?"*

Cue: ROBERT: *(steps forward)* *"I am Robert Misson!"*

DEJEAN: *"Misson, you govern this island on a basis of equality for all-Is that true?"*

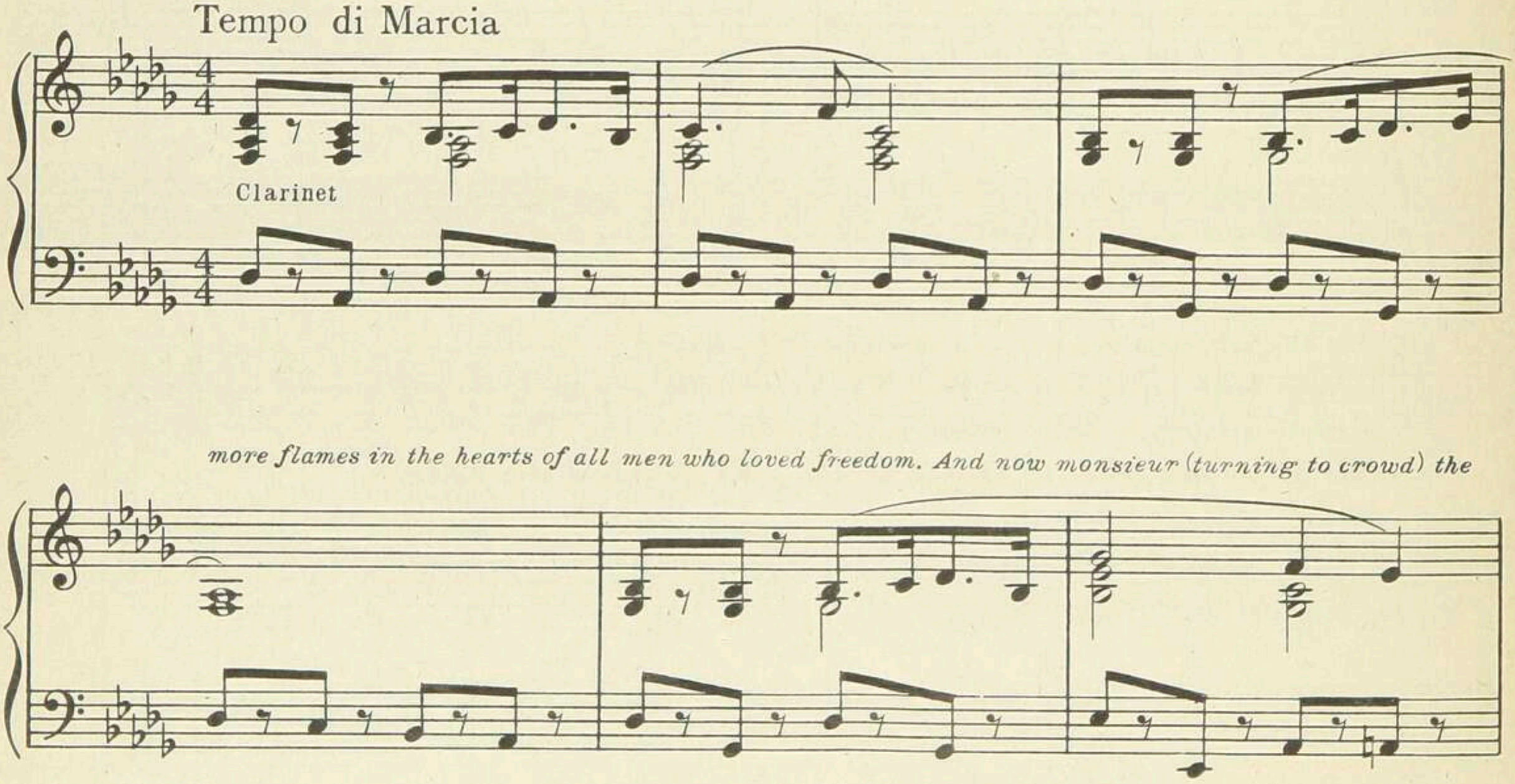
ROBERT: *"Yes, Monsieur!"*

DEJEAN: *"You profess loyalty to France and yet, you betrayed the king."*

ROBERT: *"One can be loyal to one's native country and yet forswear its King!"*

DEJEAN: *"I agree"*

RIBAUD: *"You agree - a captain in the navy of the King of France?"*
DEJEAN: *"There is no King of France!"*
RIBAUD: *"No King of France?"*
ALEXANDER: *"Hurray for Democracy - liberty - equality!"*
JULIE: *"Shut up!"* ALEXANDER: *"Cancel the liberty!"*

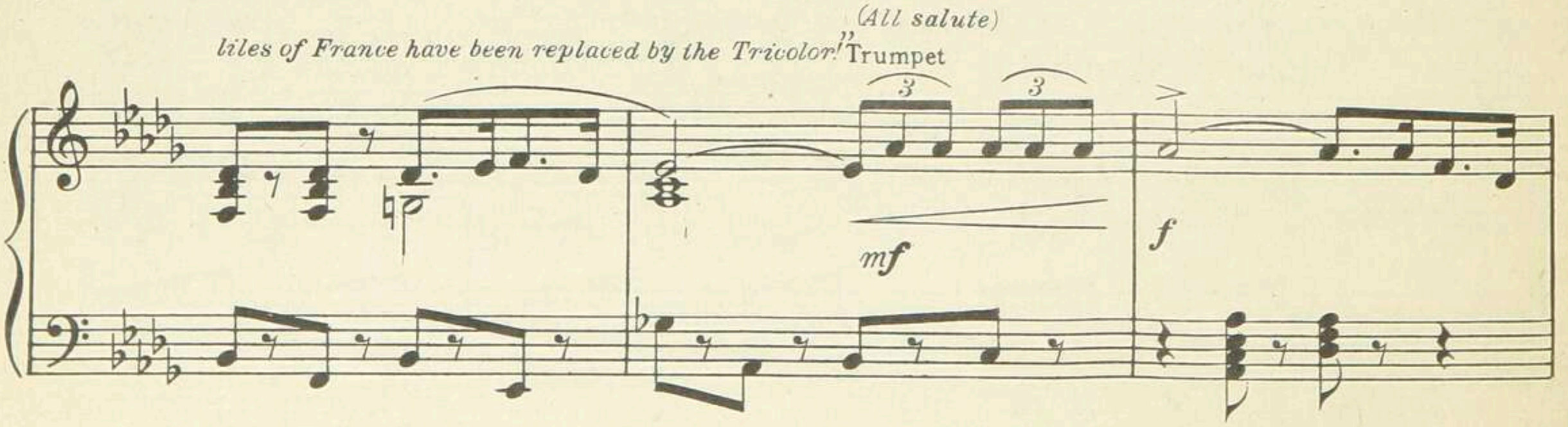
DEJEAN: *(to Robert) "On the 14th of July a little group of citizens burnt the Bastille-its flames kindled*

Tempo di Marcia



more flames in the hearts of all men who loved freedom. And now monsieur (turning to crowd) the

liles of France have been replaced by the Tricolor!" (All salute)



DEJEAN: *"All, who wish to follow Ribaud and the rest of the aristocrats to the guillotine, may fall in line with him!"*

Horn

p

RIBAUD:
"I am Viscount Ribaud!"

DEJEAN: *"Take charge of this fellow - Have you any more aristocrats on this island?"*

mp Strings

ROBERT: (*taking Marianne's hand*) *"One - I'll take charge of her."*

MARIANNE: *"Aristocrats! I am citizeness Marianne Misson."*

DEJEAN: *"Are you his wife?"*
MARIANNE: *"Yes - and his loyal follower."*

f

Tempo di Marcia

Marianne
Julie

ff

Give me some men, who are stout-heart-ed men, Who will

Robert
Alexander

ff

Give me some men, who are stout-heart-ed men, Who will

Philippe

ff

Give me some men, who are stout-heart-ed men, Who will

Besace
Dejean

ff

Give me some men, who are stout-heart-ed men, Who will

Lombaste
Girls

ff

Give me some men, who are stout-heart-ed men, Who will

Men

ff

Give me some men, who are stout-heart-ed men, Who will

ff

ff

marcatissimo

Marianne
Julie

fight for the right they a - dore. Start me with ten, who are

Robert
Alexander

fight for the right they a - dore. Start me with ten, who are

Philippe

fight for the right they a - dore. Start me with ten, who are

Besace
Dejean

fight for the right they a - dore. Start me with ten, who are

Lombaste
Girls

fight for the right they a - dore. Start me with ten, who are

Men

fight for the right they a - dore. Start me with ten, who are

Marianne
Julie

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

Robert
Aexander

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

Philippe

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

Besace
Dejean

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

Lombaste
Girls

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

Men

stout-heart-ed men And I'll soon give you ten thou-sand more. Oh!

Marianne
Julie

Shoul - der to shoul - der, and bold - er and bold - er they

Robert
Alexander

Shoul - der to shoul - der, and bold - er and bold - er they

Philippe

Shoul - der to shoul - der, and bold - er and bold - er they

Besace
Dejean

Shoul - der to shoul - der, and bold - er and bold - er they

Lombaste
Girls

Shoul - der to shoul - der, and bold - er and bold - er they

Men

Shoul - der to shoul - der, and bold - er and bold - er they

Marianne
Julie

grow as they go to the fore.

Robert
Alexander

grow as they go to the fore.

Philippe

grow as they go to the fore.

Besace
Dejean

grow as they go to the fore.

Lombaste
Girls

grow as they go to the fore.

Men

grow as they go to the fore.

Marianne
Julie

Then ——— there's noth-ing in the world can halt or

Robert
Alexander

Then ——— there's noth-ing in the world can halt or

Philippe

Then ——— there's noth-ing in the world can halt or

Besace
Dejean

Then ——— there's noth-ing in the world can halt or

Lombaste
Girls

Then ——— there's noth-ing in the world can halt or

Men

Then ——— there's noth-ing in the world can halt or

Marianne
Julie

mar a plan When stout-heart-ed

Robert
Alexander

mar a plan When stout-heart-ed

Philippe

mar a plan When stout-heart-ed

Besace
Dejean

mar a plan When stout-heart-ed

Lombaste
Girls

mar a plan When stout-heart-ed

Men

mar a plan When stout-heart-ed

Marianne
Julie

men can stick to - geth - er man to man.

allarg. *rit.*

Robert
Alexander

men can stick to - geth - er man to man.

allarg. *rit.*

Philippe

men can stick to - geth - er man to man.

allarg. *rit.*

Besace
Dejean

men can stick to - geth - er man to man.

allarg. *rit.*

Lombaste
Girls

men can stick to - geth - er man to man.

allarg. *rit.*

Men

men can stick to - geth - er man to man.

allarg. *rit.*

allarg. *rit.* *sff*

End of Operetta

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CUDDLE ME AS WE DANCE
ROMANCE
WAY IN PAGO PAGO
WHY

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ALL YEAR AROUND
THE BROAD HIGHWAY

EAST WIND
ARE YOU LOVE
EAST WIND
I'D BE A FOOL
IT'S A WONDERFUL WORLD
WHEN YOU ARE YOUNG
YOU ARE MY WOMAN
YOUNG MAN IN LOVE

IN HEIDELBERG
JUST WE TWO
MAY I COME TO SEE YOU DEAR TONIGHT

LADY FAIR
LET'S HAVE A LOVE AFFAIR

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WHEN HEARTS ARE YOUNG

THE STUDENT PRINCE
DEEP IN MY HEART, DEAR
DRINKING SONG
GOLDEN DAYS
SERENADE
STUDENTS MARCH SONG (LET'S ALL BE GAY BOYS)

LOUIE THE 14th
DON'T LET ANYBODY VAMP YOUR MAN
MY FIRST LOVE LETTER
PEP
SWEETHEART OF MINE
TRUE HEARTS

LOVE BIRDS
CAN MACY DO WITHOUT ME?
FAT FAT FATIMA
I LOVE TO GO SWIMMIN' WITH WIMMEN
IN BOKARA, MISS O'HARA
IS IT HARD TO GUESS
A LITTLE DREAM THAT LOST ITS WAY
THE TROUSSEAU INCOMPLETE
TWO LITTLE LOVE BIRDS
WHEN THE CAT'S AWAY

THE MAGIC MELODY
DOWN BY THE NILE
GIANINA
LIPS! LIPS! LIPS!
LITTLE CHURCH AROUND THE CORNER
MELODIE OF DANCE
TWO'S COMPANY THREE'S A CROWD
YOU KNOW AND I KNOW

MAID IN AMERICA
DIANA
GARDEN OF PARADISE
GIRLIE OF THE CABARET
I'M LOOKING FOR SOMEONE'S HEART
OH THOSE DAYS
ONLY FOR YOU
SISTER SUSIE'S STARTED SYNCOPATION

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FORTY-SECOND STREET MOON
MY TWILIGHT ROSE

MELODY
GIVE ME A ROLL ON A DRUM
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I WONDER WHY

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MY FIRST LOVE MY LAST LOVE
NINA ROSA
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THERE CAN ONLY BE ONLY ONE FOR ME
YOUR ROSE
YOUR SMILES, YOUR TEARS

PASSING SHOW OF 1918
DRESS, DRESS, DRESS
I REALLY CAN'T MAKE MY FEET BEHAVE
MY BABY-TALK LADY
OH YOU VAMPIRE GIRLS
SQUAB FARM

PASSING SHOW OF 1919
IN A LOVE BOAT WITH YOU
KISS BURGLAR
SO LONG SING SONG

PASSING SHOW OF 1923
LOTUS FLOWER
LOVE LIT EYES
ROSE OF THE MORNING

PASSING SHOW OF 1924
MOOCHING ALONG
WHEN KNIGHTHOOD WAS IN FLOWER

THE POOR LITTLE RITZ GIRL
THE BOMBAY BOMBASHAY
PRETTY MING TOY
WHEN I FOUND YOU

PRINCESS FLAVIA
CONVENT BELLS ARE RINGING
TWILIGHT VOICES
YES OR NO

NEW MOON
THE GIRL ON THE PROW
I'M JUST A SENTIMENTAL FOOL
LIAR
LOVER COME BACK TO ME
MARIANNE
'NEATH A NEW MOON
ONE KISS
SOFTLY AS IN A MORNING SUNRISE
STOUTHEARTED MEN
TRY HER OUT AT DANCES
WANTING YOU
WHEN I CLOSE MY EYES

ROSALIE
HUSSAR'S MARCH
WEST POINT SONG
WHY MUST WE ALWAYS BE DREAMING

A ROYAL PRETENDER
I DARE NOT LOVE YOU
MARIONETTES
ONLY ONE
WHAT DO I CARE

SPRINGTIME OF YOUTH
IN BRAZIL
JUST LIKE A DOLL
PRETTY POLLY
STARLIGHT OF HOPE
THERE MAY BLOOM A ROSE FOR ME
YOUTH AND SPRING

VIENNESE NIGHTS
HERE WE ARE
I BRING A LOVE SONG
I'M LONELY
JA JA JA (YES YES YES)
REGIMENTAL MARCH
YOU WILL REMEMBER VIENNA

YO SAN
I'VE WAITED FOR YOU
MY OWN WILLOW TREE
SOME DAY
TELL ME CIGARETTE
WAIT AND SEE

ARE YOU STEPPING OUT TONIGHT
COME BACK TO ME
DEVIL IN DISGUISE
FOR YOU
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Like A Dream (M'Appari), from "Martha" ..... F. von Flotow
Oh Fair, Oh Sweet And Holy (Du Bist Wie Eine Blume) O. Cantor
Plume In The Summer Wind (La Donna e Mobile), from "Rigoletto" ..... G. Verdi
Serenade (Standchen) ..... J. Raff
Serenade (Standchen) ..... F. Schubert
Serenade (La Serenata) ..... F. P. Tosti
Spirit So Fair (Spirto gentil), from "La Favorita" G. Donizetti
Songs My Mother Taught Me (Als die alte Mutter) A. Dvorak
Winds In The Trees ..... A. G. Thomas

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